

MANUAL  
OF  
CHURCH MUSIC  
—  
WALTER.

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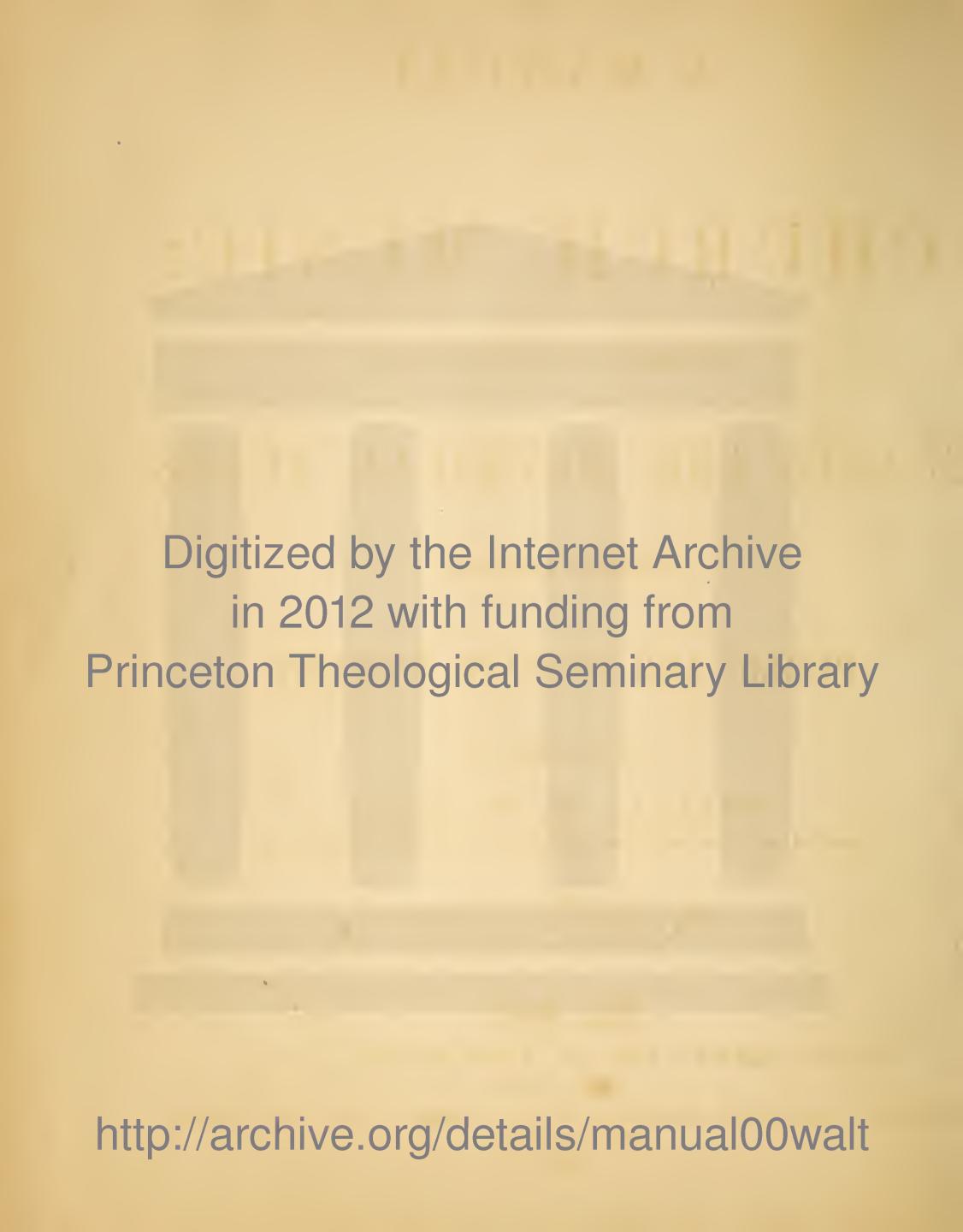
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A M A N U A L  
OF  
C H U R C H M U S I C:  
CONTAINING A CHOICE SELECTION OF  
CHANTS AND METRICAL TUNES,

DESIGNED FOR USE IN  
PUBLIC AND PRIVATE WORSHIP,

C O M P I L E D B Y  
WILLIAM H. WALTER,

*Organist and Director of the Choir of Trinity Chapel, and Organist at Columbia College, New York.*

"Sing ye praises with understanding."

New York:  
PUBLISHED BY D. APPLETON & Co.

AND ALSO BY THE

GENERAL PROTESTANT EPISCOPAL SUNDAY SCHOOL UNION, AND CHURCH  
BOOK SOCIETY.

1860.

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## P R E F A C E.

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THIS compilation of Chants and Metrical Tunes, is now put forth in response to numerous and oft repeated wishes of friends, both far and near, and, though perhaps rather hastily prepared, will, it is hoped, prove acceptable, being the result of much labor and experience in the cause of Church Music.

The Chants, which are few in number, are, most of them, already well known to the public, while those which are comparatively new, have been well tested by actual use in the Church.

The selection of Metrical Tunes comprises a wider range and variety. In this part the compiler has endeavored to avoid the extremes of too strict adherence to the Choral style, or, too great a leaning towards the more popular melodies of the secular school. Many tunes are here admitted which the compiler does not heartily approve, and some others which will not be generally acceptable until our Choirs are differently constituted from those now in vogue, and a purer taste in such matters shall prevail.

The words which are set to the Tunes are intended, with a few exceptions, rather for convenience in Choir-practice than as examples of proper adaptation. But, those instances where a whole Psalm or Hymn is printed, may be taken as indications of special fitness between words and music. The Tunes are numbered in order that they may be announced by the Minister when he gives out the Psalm or Hymn to be sung. This, it is hoped, will be of great advantage, and prevent confusion in Churches where congregational singing prevails.

The Chants and Tunes composed by DR. HODGES, are taken by his permission from the "National Lyre," and are regarded as strictly copy-right, the right to publish having been purchased at a considerable outlay.

To his friend MR. THEO. H. SMITH, whose excellent taste is only equaled by his noble liberality, the compiler desires here to acknowledge his obligations for assistance in the publication of this work.

WILLIAM H. WALTER.

New York, March, 1860.

## Morning Prayer.

**1.** SINGLE CHANT.

Treble.

Alto.

Tenor.

Bass.

VENITE. EXULTEMUS DOMINO.

1. O come, let us sing ..... un- to the | LORD :
3. For the LORD is ..... a great..... God :
5. The sea is his ..... and he made it :
7. For he is ..... the Lord our God :
10. Glory be to the Father ..... and to the Son :

**2.** DOUBLE CHANT.

2. Let us come before his presence..... with thanks- giving :
4. In his hand are all the corners ..... of the earth :
6. O come, let us worship ..... and fall down :
8. O worship the LORD in ..... the beauty of holiness :
9. For he cometh, for he cometh ..... to judge the earth :
11. As it was in the beginning, is now, ..... and ev - er shall be :

**3.** SINGLE CHANT.

# Morning Prayer.

5

let us heartily rejoice..... in the strength of our sal- vation. 2.  
 and a great ..... King a - bove all gods. 4.  
 and his hands ..... pre- pared the dry..... land. 6.  
 and we are the people of his pasture and..... the sheep of his..... hand. 8.  
 and..... to the Ho - ly Ghost. 11.

RICHARD LANGDON.

and show ourselves..... glad in him with psalms. 3.  
 and the strength of ..... the hills is his ..... also. 5.  
 and kneel..... be - fore the LORD our Maker. 7.  
 let the whole earth..... stand in awe of him. 9.  
 and with righteousness to judge the world, and the peo - ple with his truth. 10.  
 world..... with - out end, A - - - MEN.

## Morning Prayer.

## 4. DOUBLE CHANT.

VENITE, EXULTEMUS DOMINO.

- |   |                       |               |
|---|-----------------------|---------------|
| 1. O come, let us sing . . . . .                  | un-                   | to the LORD : |
| 2. Let us come before his presence . . . . .      | with thanks- giving : |               |
| 3. For the LORD is . . . . .                      | a great . . . . .     | God :         |
| 4. In his hand are all the corners . . . . .      | of the earth :        |               |
| 5. The sea is his . . . . .                       | and he made it :      |               |
| 6. O come, let us worship . . . . .               | and fall down :       |               |
| 7. For he is . . . . .                            | the Lord our God :    |               |
| 8. O worship the LORD in . . . . .                | beauty of holiness :  |               |
| *9. For he cometh, for he cometh . . . . .        | to judge the earth :  |               |
| 10. Glory be to the Father . . . . .              | and to the Son :      |               |
| 11. As it was in the beginning, is now, . . . . . | ev - er shall be :    |               |

## 5. DOUBLE CHANT.

\* The 9th verse, "For he cometh," &c., should be sung to the last half of the chant.

# Morning Prayer.

7

DR. HAYES.

let us heartily rejoice.....	in the	strength	of	our	sal-	vation.	2.
and show ourselves.....		glad	in	him	with	psalms.	3.
and a great .....		King	a -	bove	all	gods.	4.
and the strength of .....	the	hills	is	his.....		also.	5.
and his hands .....	pre-	pared	the	dry .....	land.	6.	
and kneel .....	be	fore	the	LORD	our	Maker.	7.
and we are the people of his pasture and....	the	sheep	of	his .....	hand.	8.	
let the whole earth .....		stand	in	awe	of	him.	9.
and with righteousness to judge the world, and the		peo -	ple	with	his	truth.	10.
and.....		to	the	Ho -	ly	Ghost.	11.
world.....	with-	out	end,	A - - -		MEN.	

DR. BOYCE.

## Morning Prayer.

## 6. DOUBLE CHANT.

Musical notation for Double Chant 6, measures 1-2. The top staff is in G major (C-clef) and the bottom staff is in F major (B-flat-clef). Both staves have a tempo of quarter note = 66.

Musical notation for Double Chant 6, measures 3-4. The top staff is in G major (C-clef) and the bottom staff is in F major (B-flat-clef). Both staves have a tempo of quarter note = 66.

## VENITE, EXULTEMUS DOMINO.

- |   |     |         |         |            |
|---|-----|---------|---------|------------|
| 1. O come, let us sing . . . . .                  | un- | to      | the     | LORD :     |
| 2. Let us come before his presence . . . . .      |     | with    | thanks- | giving :   |
| 3. For the LORD is . . . . .                      | a   | great   | .....   | God :      |
| 4. In his hand are all the corners . . . . .      |     | of      | the     | earth :    |
| 5. The sea is his . . . . .                       |     | and     | he      | made it :  |
| 6. O come, let us worship . . . . .               |     | and     | fall    | down :     |
| 7. For he is . . . . .                            |     | the     | Lord    | our God :  |
| 8. O worship the LORD in . . . . .                |     | beauty  | of      | holiness : |
| *9. For he cometh, for he cometh . . . . .        | to  | judge   | the     | earth :    |
| 10. Glory be to the Father . . . . .              |     | and     | to the  | Son :      |
| 11. As it was in the beginning, is now, . . . . . | and | ev - er |         | shall be : |

## 7. DOUBLE CHANT.

Musical notation for Double Chant 7, measures 1-2. The top staff is in A major (F-sharp-clef) and the bottom staff is in G major (C-clef). Both staves have a tempo of quarter note = 66.

Musical notation for Double Chant 7, measures 3-4. The top staff is in A major (F-sharp-clef) and the bottom staff is in G major (C-clef). Both staves have a tempo of quarter note = 66.

\* The 9th verse, "For he cometh," &c., should be sung to the last half of the chant.

# Morning Prayer.

9

JOHN ROBINSON.

The musical score consists of two staves of music. The top staff begins with a whole rest, followed by a half note, a quarter note, another quarter note, and a half note. The bottom staff begins with a whole rest, followed by a half note, a quarter note, another quarter note, and a half note. Both staves end with a double bar line.

let us heartily rejoice.....	in the	strength	of	our	sal-	vation.	2.
and show ourselves.....		glad	in	him	with	psalms.	3.
and a great .....		King	a -	bove	all	gods.	4.
and the strength of .....	the	hills	is	his.....		also.	5.
and his hands .....		pared	the	dry .....		land.	6.
and kneel .....	be -	fore	the	LORD	our	Maker.	7.
and we are the people of his pasture and....	the	sheep	of	his .....		hand.	8.
let the whole earth .....		stand	in	awe	of	him.	9.
and with righteousness to judge the world, and the		peo -	ple	with	his	truth.	10.
and .....		to	the	Ho -	ly	Ghost.	11.
world.....	with-	out	end,	A - - -		MEN.	

LORD MORNINGTON.

The musical score consists of two staves of music. The top staff begins with a whole rest, followed by a half note, a quarter note, another quarter note, and a half note. The bottom staff begins with a whole rest, followed by a half note, a quarter note, another quarter note, and a half note. Both staves end with a double bar line.

## Gloria in Excelsis.

## 8. TRIPLE CHANT.

1. Glory be ..... to God on high;  
2. We praise thee, we bless thee, we wor - ship thee,

3. O Lord God, heaven - ly King,  
4. O Lord, the only-begotten Son, Je - sus Christ;

5. That takest away ..... the sins of the world,  
6. Thou that takest away ..... the sins of the world,  
7. Thou that takest away ..... the sins of the world,  
8. Thou that sittest at the right hand ..... of God the Father,

9. For thou only ..... art ..... holy;  
10. Thou only, O Christ, with ..... the Ho - ly Ghost;

Gloria in Excelsis.

11

and on earth..... | peace, good | will towards | men. 2.  
we glorify thee, we give thanks .. | thee for | thy great | glory, 3.

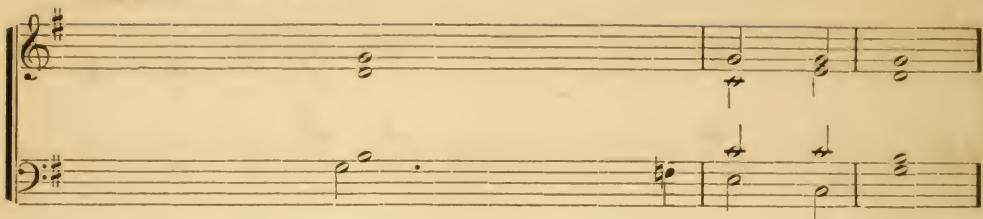
God..... | the | Fa - ther | Al - - | mighty. 4.  
O Lord God, Lamb..... | God, Son | of | the | Father, 5.

have mercy..... | up - on | us. 6.  
have mercy..... | up - on | us. 7.  
re - - - - - - - - - - | ceive our | prayer. 8.  
have mercy..... | up - on | us. 9

thou ..... | on - ly | art | the | Lord ; 10.  
art most high..... | in the | glory | of | God | the | Father. A - MEN.

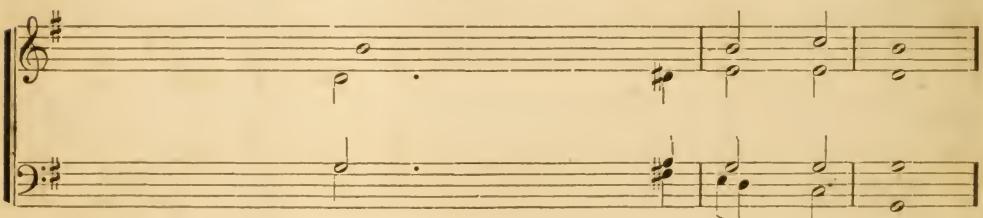
## Morning Prayer.

## 9. DOUBLE CHANT.



## TE DEUM LAUDAMUS.

- |   |        |        |           |
|---|--------|--------|-----------|
| 1. We praise .....                            | thee,  | O      | God ;     |
| 3. To thee all Angels .....                   | cry    | a -    | loud ;    |
| 5. Holy, .....                                | Ho     | - ly,  | Holy,     |
| 7. The glorious company of the Apostles ..... | praise | .....  | thee,     |
| 9. The Father of .....                        | Infi   | - nite | Majesty ; |
| 11. Thou .....                                | art    | the    | King      |
| 13. When thou tookest upon thee to .....      | liv    | - er   | man,      |
| 15. Thou sittest at the right .....           | hand   | of     | God,      |
| 17. We therefore pray thee .....              | help   | thy    | servants, |
| 19. O Lord, .....                             | save   | thy    | people,   |
| 21. Day .....                                 | .....  | by     | day       |
| 23. Vouch .....                               | safe,  | O      | Lord,     |
| 25. O Lord, let thy mercy .....               | be     | up-    | on us,    |



- |                                    |      |           |       |          |        |
|------------------------------------|------|-----------|-------|----------|--------|
| 2. All the earth .....             | doth | wor       | -     | ship     | thee,  |
| 4. To thee Cherubim .....          | and  | Ser       | -     | a        | phim   |
| 6. Heaven .....                    | and  | earth     | are   | full,    |        |
| 8. The noble army of Martyrs ..... |      | praise    | ..... | thee.    |        |
| 10. Also .....                     | the  | Ho        | -     | ly       | Ghost, |
| 12. Thou art the ev                | er   | last      | -     | ing      | Son    |
| 14. When thou hadst overcome ..... | the  | sharpness | of    | death,   |        |
| 16. We believe .....               | that | thou      | shalt | come     |        |
| 18. Make them to be numbered ..... |      | with      | thy   | Saints,  |        |
| 20. Gov                            |      | -         | ern   | them,    |        |
| 22. And .....                      | we   | worship   | thy   | Name,    |        |
| 24. O Lord, .....                  | have | mercy     | * up  | on us,   |        |
| 26. O Lord, in thee .....          | have |           | I     | trusted, |        |

# Morning Prayer.

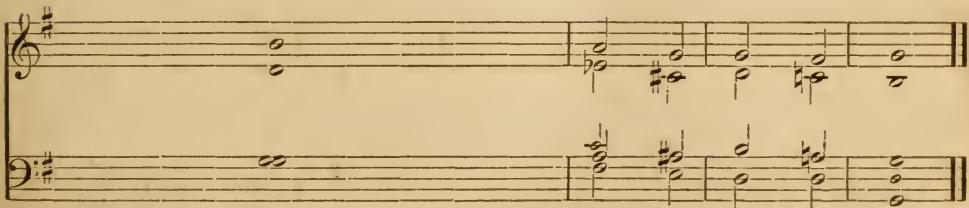
13

Dr. HODGES.



(After the First Lesson.)

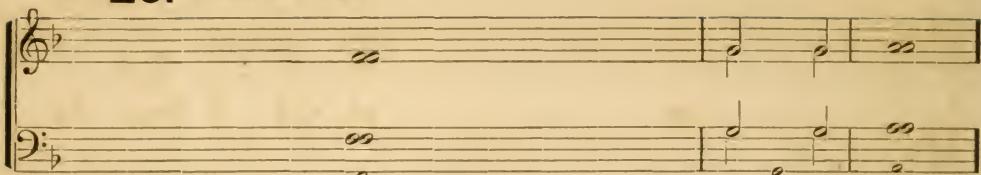
we acknowledge .....	thee	to	be	the	Lord.	2.
the Heavens, .....	all	the	Powers	there-	in.	4.
Lord .....	God	of	Sa - ba-	oth.	6.	
The goodly fellowship of .....	Pro - phets	praise	....	thee.	8.	
Thine adorable, .....	true, and	on - ly		Son ;	10.	
of .....	Glo - ry,	O .....		Christ.	12.	
thou didst humble thyself to .....	born .....	of	a	Virgin.	14.	
in .....	Glo - ry	of	the	Father.	16.	
whom thou hast redeem - - - ed	with thy	pre - cious	blood.		18.	
and .....	bless .....	..... thine	heritage.		20.	
we .....	mag - ni-	fy .....	thee.		22.	
to keep .....	this day	with - out	sin.		24.	
as .....	trust .....	is - in	thee.		26.	



the .....	Fa - ther	ev - er-	last- ing.	3.
con - - - - -	tin - ual	ly - do	cry,	5.
of .....	Majes - ty	of	thy	7.
The Holy Church throughout all the world, .....	doth ac	know - ledge	Glory.	9.
the .....	Com - -	- fort-	thee;	
of .....	..... the	Fa - -	ther.	11.
thou didst open the Kingdom of .....	Heaven to	all	be-	13.
to .....	be .....	our .....	lievers.	15.
in .....	glo - ry	ev - er	last- ing.	19.
and .....	lift them	up	for	ever.
ever .....	world .....	with - out	end.	21.
have .....	mer - cy	up - on	us.	23.
let me .....	nev - er	be	con-	25.
			founded.	

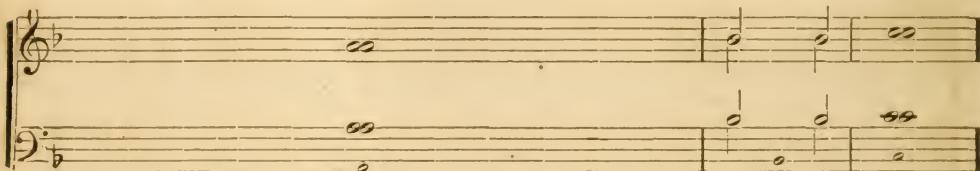
## Morning Prayer.

## 10. DOUBLE CHANT.



BENEDICITE, OMNIA OPERA DOMINI.

- |   |              |        |
|---|--------------|--------|
| 1. O all ye Works of the Lord, . . . . .                    | bless ye the | Lord ; |
| 3. O ye Heavens, . . . . .                                  | bless ye the | Lord ; |
| 5. O all ye Powers of the Lord, . . . . .                   | bless ye the | Lord ; |
| 7. O ye Stars of Heaven, . . . . .                          | bless ye the | Lord ; |
| 9. O ye Winds of God, . . . . .                             | bless ye the | Lord ; |
| 11. O ye Winter and Summer, . . . . .                       | bless ye the | Lord ; |
| 13. O ye Frost and Cold, . . . . .                          | bless ye the | Lord ; |
| 15. O ye Nights and Days, . . . . .                         | bless ye the | Lord ; |
| 17. O ye Lightnings and Clouds, . . . . .                   | bless ye the | Lord ; |
| 19. O ye Mountains and Hills, . . . . .                     | bless ye the | Lord ; |
| 21. O ye Wells, . . . . .                                   | bless ye the | Lord ; |
| 23. O ye Whales, and all that move in the waters, . . . . . | bless ye the | Lord ; |
| 25. O all ye Beasts and Cattle, . . . . .                   | bless ye the | Lord ; |
| 27. O let Israel . . . . .                                  | bless the    | Lord ; |
| 29. O ye Servants of the Lord, . . . . .                    | bless ye the | Lord ; |
| 32. Glory be to the Father . . . . .                        | and to the   | Son ;  |



- |  |              |            |
|--|--------------|------------|
| 2. O ye Angels of the Lord, . . . . .                  | bless ye the | Lord ;     |
| 4. O ye Waters that be above the firmament, . . . . .  | bless ye the | Lord ;     |
| 6. O ye Sun and Moon, . . . . .                        | bless ye the | Lord ;     |
| 8. O ye Showers and Dew, . . . . .                     | bless ye the | Lord ;     |
| 10. O ye Fire and Heat, . . . . .                      | bless ye the | Lord ;     |
| 12. O ye Dews and Frosts, . . . . .                    | bless ye the | Lord ;     |
| 14. O ye Ice and Snow, . . . . .                       | bless ye the | Lord ;     |
| 16. O ye Light and Darkness, . . . . .                 | bless ye the | Lord ;     |
| 18. O let the Earth . . . . .                          | bless the    | Lord ;     |
| 20. O all ye Green Things upon the earth, . . . . .    | bless ye the | Lord ;     |
| 22. O ye Seas and Floods, . . . . .                    | bless ye the | Lord ;     |
| 24. O all ye Fowls of the Air, . . . . .               | bless ye the | Lord ;     |
| 26. O ye Children of Men, . . . . .                    | bless ye the | Lord ;     |
| 28. O ye Priests of the Lord, . . . . .                | bless ye the | Lord ;     |
| 30. O ye Spirits and Souls of the Righteous, . . . . . | bless ye the | Lord ;     |
| 31. O ye holy and humble Men of heart, . . . . .       | bless ye the | Lord ;     |
| 33. As it was in the beginning, is now, . . . . .      | and ev - er  | shall be ; |

# Morning Prayer.

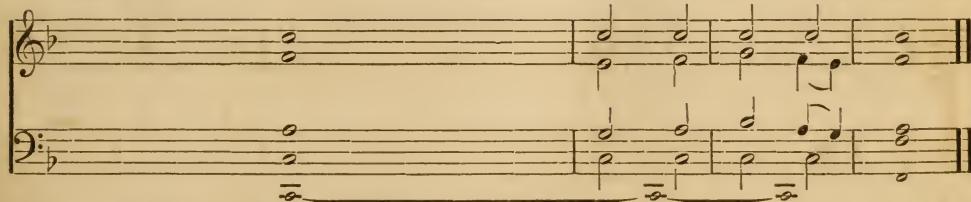
15

DR. BENNETT.



(After the First Lesson, instead of the Te Deum.)

praise him,	.....	and	magni - fy	him	for	ever.	2.
praise him,	.....	and	magni - fy	him	for	ever.	4.
praise him,	.....	and	magni - fy	him	for	ever.	6.
praise him,	.....	and	magni - fy	him	for	ever.	8.
praise him,	.....	and	magni - fy	him	for	ever.	10.
praise him,	.....	and	magni - fy	him	for	ever.	12.
praise him,	.....	and	magni - fy	him	for	ever.	14.
praise him,	.....	and	magni - fy	him	for	ever.	16.
praise him,	.....	and	magni - fy	him	for	ever.	18.
praise him,	.....	and	magni - fy	him	for	ever.	20.
praise him,	.....	and	magni - fy	him	for	ever.	22.
praise him,	.....	and	magni - fy	him	for	ever.	24.
praise him,	.....	and	magni - fy	him	for	ever.	26.
praise him,	.....	and	magni - fy	him	for	ever.	28.
praise him,	.....	and	magni - fy	him	for	ever.	30.
and . . . . .			to the Ho	ly	Ghost;		33.



praise him,	.....	and	magni - fy	him	for	ever.	3.
praise him,	.....	and	magni - fy	him	for	ever.	5.
praise him,	.....	and	magni - fy	him	for	ever-	7.
praise him,	.....	and	magni - fy	him	for	ever.	9.
praise him,	.....	and	magni - fy	him	for	ever.	11.
praise him,	.....	and	magni - fy	him	for	ever.	13.
praise him,	.....	and	magni - fy	him	for	ever.	15.
praise him,	.....	and	magni - fy	him	for	ever.	17.
yea, let it praise him,	.....	and	magni - fy	him	for	ever.	19.
praise him,	.....	and	magni - fy	him	for	ever.	21.
praise him,	.....	and	magni - fy	him	for	ever.	23.
praise him,	.....	and	magni - fy	him	for	ever.	25.
praise him,	.....	and	magni - fy	him	for	ever.	27.
praise him,	.....	and	magni - fy	him	for	ever.	29.
praise him,	.....	and	magni - fy	him	for	ever.	31.
praise him,	.....	and	magni - fy	him	for	ever.	32.
world . . . . .	with-	out	end.	A	-	-	MEN.

## Morning Prayer.

**11.** DOUBLE CHANT.

Pedal.

## JUBILATE DEO. Psalm c.

- |  |         |        |            |
|--|---------|--------|------------|
| 1. O be joyful in the LORD .....                                   | all     | ye     | lands :    |
| 2. Be ye sure that the LORD .....                                  | he      | is     | God :      |
| 3. O go your way into his gates with thanksgiving, and into his .. | courts  | with   | praise :   |
| 4. For the Lord is gracious, his mercy .....                       | ev - er |        | lasting :  |
| 5. Glory be to the Father .....                                    | and     | to the | Son :      |
| 6. As it was in the beginning, is now, .....                       | ev - er |        | shall be : |

**12.** DOUBLE CHANT.

Pedal.

# Morning Prayer.

17

Dr. JACKSON.

The musical score consists of two staves. The top staff uses a treble clef and common time. It features a series of eighth and sixteenth note patterns. The bottom staff uses a bass clef and common time, serving as a basso continuo part with sustained notes and harmonic indications.

(After the Second Lesson.)

serve the LORD with gladness, and come before his pre - sence with a song. 2.  
it is he that hath made us, and not we ourselves, }  
we are his people ..... } and the sheep of his pasture. 3.

be thankful unto him ..... and speak good of his Name. 4.  
and his truth endureth from genera- - - - tion to genera- - - - tion. 5.  
and ..... to the Holy Ghost. 6.  
world ..... with out end A - - - - MEN.

DEAN ALDRICH.

The musical score consists of two staves. The top staff uses a treble clef and common time. It features a series of eighth and sixteenth note patterns. The bottom staff uses a bass clef and common time, serving as a basso continuo part with sustained notes and harmonic indications.

## Morning Prayer.

**13.** DOUBLE CHANT.

Musical score for Double Chant 13, featuring two staves of music in G major with a key signature of one sharp. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of short notes and rests.

## JUBILATE DEO. Psalm c.

- |  |          |        |            |
|--|----------|--------|------------|
| 1. O be joyful in the LORD .....                                   | all      | ye     | lands :    |
| 2. Be ye sure that the LORD .....                                  | he       | is     | God :      |
| 3. O go your way into his gates with thanksgiving, and into his .. | courts   | with   | praise :   |
| 4. For the LORD is gracious, his mercy .....                       | ev - er- |        | lasting :  |
| 5. Glory be to the Father .....                                    | and      | to the | Son :      |
| 6. As it was in the beginning, is now, .....                       | ev - er  |        | shall be : |

**14.** DOUBLE CHANT.

Musical score for Double Chant 14, featuring two staves of music in G major with a key signature of one sharp. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of short notes and rests.

# Morning Prayer.

19

J. PRATT.

The musical score consists of two staves of music. The top staff begins with a bass clef, followed by a treble clef. The bottom staff begins with a bass clef. Both staves are in common time (indicated by a 'C'). The music is composed of eighth and sixteenth note patterns. Measures 1-4: Bass staff has a sustained note 'G'. Treble staff has notes 'E', 'B', 'D', 'A'. Measures 5-8: Bass staff has notes 'F#', 'C', 'G', 'D'. Treble staff has notes 'A', 'E', 'B', 'G'. Measures 9-12: Bass staff has notes 'D', 'A', 'E', 'B'. Treble staff has notes 'G', 'D', 'A', 'E'. Measures 13-16: Bass staff has notes 'B', 'F#', 'C', 'G'. Treble staff has notes 'E', 'B', 'D', 'A'.

(After the Second Lesson.)

serve the LORD with gladness, and come before his presence with a song. 2.  
it is he that hath made us, and not we ourselves, {  
we are his people ..... and the sheep of his pasture. 3.  
be thankful unto him ..... speak good of his Name. 4.  
and his truth endureth from genera- - - - tion to generation. 5.  
and ..... to the Holy Ghost. 6.  
world ..... with out end. A - - - MEN.

BATTISHILL.

The musical score consists of two staves of music. The top staff begins with a bass clef, followed by a treble clef. The bottom staff begins with a bass clef. Both staves are in common time (indicated by a 'C'). The music is composed of eighth and sixteenth note patterns. Measures 1-4: Bass staff has notes 'E', 'B', 'D', 'A'. Treble staff has notes 'A', 'E', 'B', 'G'. Measures 5-8: Bass staff has notes 'F#', 'C', 'G', 'D'. Treble staff has notes 'D', 'A', 'E', 'B'. Measures 9-12: Bass staff has notes 'D', 'A', 'E', 'B'. Treble staff has notes 'G', 'D', 'A', 'E'. Measures 13-16: Bass staff has notes 'B', 'F#', 'C', 'G'. Treble staff has notes 'E', 'B', 'D', 'A'.

## Morning Prayer.

**15.** SINGLE CHANT.

**16.** SINGLE CHANT.

BENEDICTUS. St. Luke i. 68.

- |  |      |        |               |
|--|------|--------|---------------|
| 1. Blessed be the Lord.....                  | God  | of     | Israel :      |
| 2. And hath raised up a mighty sal - - - - - | va   | -      | tion for us : |
| 3. As he spake by the mouth of his.....      | Ho   | -      | ly Prophets : |
| 4. That we should be saved.....              | from | our    | enemies :     |
| 5. Glory be to the Father,.....              | and  | to the | Son :         |
| 6. As it was in the beginning, is now,.....  | ev   | -      | shall be :    |

**17.** DOUBLE CHANT.

# Morning Prayer.

21

RICHARD FARRANT, 1570.



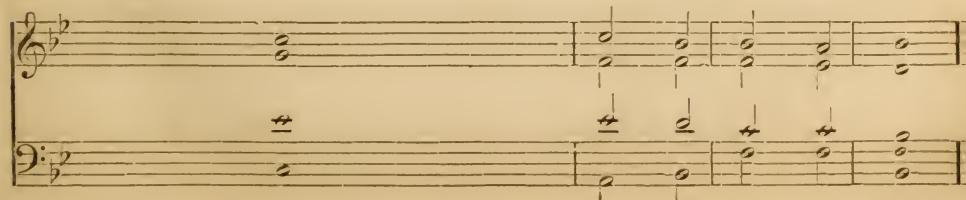
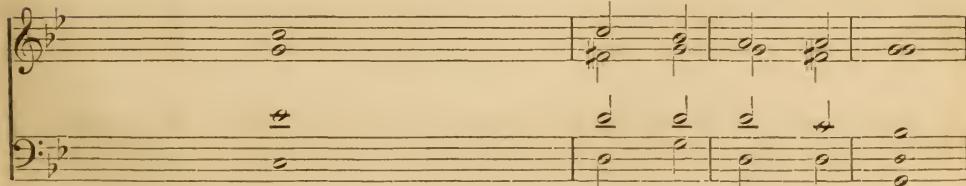
W. HINE.



(After the Second Lesson.)

for he hath visited.....	and	re-deemed his people; 2
in the house.....	of	his ser-vant David; 3.
which have been .....	since	the world began; 4.
and from.....	the hand of	that hate us. 5.
and .....	to	the Ho-ly Ghost; 6.
world.....	with-out	end. A - - - MEN.

W. H. WALTER, 1852



**18.** DOUBLE CHANT.

BENEDICTUS. St. Luke i. 68.

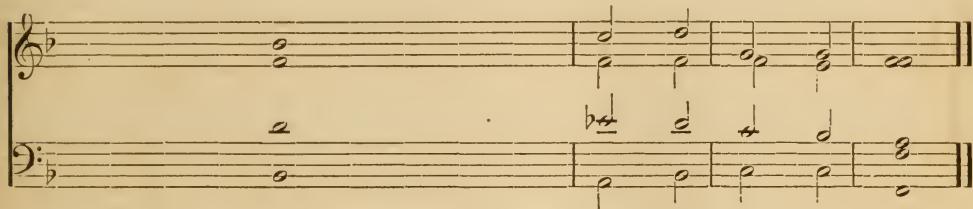
- |  |      |        |              |
|--|------|--------|--------------|
| 1. Blessed be the Lord.....                    | God  | of     | Israel;      |
| 2. And hath raised up a mighty sal - - - - -   | va   | -      | tion for us, |
| 3. As he spake by the mouth of his.....        | Ho   | -      | Prophets,    |
| 4. That we should be saved.....                | from | our    | enemies,     |
| 5. Glory be to the Father,.....                | and  | to the | Son,         |
| 6. As it was in the beginning, is now,.....and | ev   | -      | shall be,    |

**19.** DOUBLE CHANT.

# Morning Prayer.

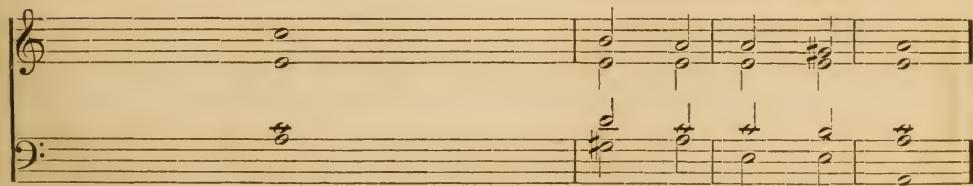
23

Dr. HODGES.



(After the Second Lesson.)

for he hath visited.....	and	re	deemed his	people ;	2.
in the house.....	of	his	ser - vant	David ;	3.
which have been .....	since	the	world	be - gan ;	4.
and from.....	hand	of	all	that hate us.	5.
and .....	to	the	Ho - ly	Ghost ;	6.
world.....	with-	out	end.	A - - -	MEN.



## 20. DOUBLE CHANT.

The musical notation consists of two staves, each with a treble clef and a key signature of three sharps. The top staff has a basso continuo staff below it. The notes are primarily eighth and sixteenth notes, with rests interspersed. The music is divided into measures by vertical bar lines.

CANTATE DOMINO. Psalm cxviii.

1. O sing unto ..... the  
 2. With his own right hand, and with his .....  
 3. The Lord declared .....  
 4. He hath remembered his mercy and truth toward ..... the  
 5. Show yourselves joyful unto the Lord, .....  
 6. Praise the Lord ..... up-  
 7. With trumpets .....  
 8. Let the sea make a noise, and all ..... that  
 9. Let the floods clap their hands, and let the hills be joyful }  
     together ..... } before the Lord :  
 10. With righteousness shall ..... he judge the world :  
 11. Glory be to the Father ..... and to the Son :  
 12. As it was in the beginning, is now, ..... and ev - - er shall be.

## 21. DOUBLE CHANT

The musical notation consists of two staves, each with a basso continuo staff below it. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The notes are primarily eighth and sixteenth notes, with rests interspersed. The music is divided into measures by vertical bar lines.

# Evening Prayer.

25

Dr. RANDALL.

(After the First Lesson.)

for . . . . .	he hath done	marvel - lous	things. 2.
hath . . . . .	gotten him -	self	victory. 3.
his righteousness hath he openly shewed . . . . .	in the	sight of the	heathen. 4.
and all the ends of the world have seen the sal -	va - tion	of our	God. 5.
sing, . . . . .	oice, and	give . . . . .	thanks. 6.
ring to the harp with . . . . .	psalm of	thanks - -	giving. 7.
O show yourselves joyful . . . . .	for o the	LORD, the	King. 8.
the round world, and . . . . .	they that	dwell there-	in. 9.

for . . . . .	he cometh to	judge the	earth. 10.
and . . . . .	peo - ple with . . . . .		equity. 11.
and . . . . .	to the Ho - ly		Ghost. 12.
world . . . . .	out end. A - - -		MEN.

Lord MORNINGTON.

## Evening Prayer.

## 22. DOUBLE CHANT.

The musical notation consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves have four measures. The first measure contains a whole note followed by a half note, a quarter note, and another quarter note. The second measure contains a half note followed by a quarter note, a half note, and another quarter note. The third measure contains a half note followed by a quarter note, a half note, and another quarter note. The fourth measure contains a half note followed by a quarter note, a half note, and another quarter note.

## CANTATE DOMINO. Psalm cxviii.

- |   |            |            |            |
|---|------------|------------|------------|
| 1. O sing unto . . . . .  | the        | LORD a new | song :     |
| 2. With his own right hand, and with his                          |            | ho - - ly  | arm :      |
| 3. The LORD declared . . . . .                                    |            | his sal-   | vation :   |
| 4. He hath remembered his mercy and truth toward . . . . .        | the        | house of   | Israel :   |
| 5. Show yourselves joyful unto the LORD, . . . . .                |            | all ye     | lands :    |
| 6. Praise the LORD . . . . .                                      | up-        | on the     | harp :     |
| 7. With trumpets . . . . .  |            | also and   | shawms :   |
| 8. Let the sea make a noise, and all . . . . . that               |            | there - in | is :       |
| 9. Let the floods clap their hands, and let the hills be joyful } |            |            |            |
| together . . . . .  | be-        | fore the   | Lord :     |
| 10. With righteousness shall . . . . . he                         |            | judge the  | world :    |
| 11. Glory be to the Father . . . . .                              | and to the | and to the | Son :      |
| 12. As it was in the beginning, is now, . . . . . and             | ev - - er  |            | shall be : |

## 23. DOUBLE CHANT.

The musical notation consists of three staves. The top staff uses a treble clef and has a key signature of one sharp. The middle staff uses a bass clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. All staves have four measures. The first measure contains a whole note followed by a half note, a quarter note, and another quarter note. The second measure contains a half note followed by a quarter note, a half note, and another quarter note. The third measure contains a half note followed by a quarter note, a half note, and another quarter note. The fourth measure contains a half note followed by a quarter note, a half note, and another quarter note.

# Evening Prayer.

27

W. H. WALTER, 1854.

(After the First Lesson.)

for . . . . .	he hath done	marvel-lous	things. 2.
hath . . . . .	gotten him-self	the	victory. 3.
his righteousness hath he openly shewed . . . . .	in the sight of the	heathen. 4.	
and all the ends of the world have seen the sal-	va - tion of our	God. 5.	
sing, . . . . .	re-joice, and give . . . . .	thanks. 6.	
ring to the harp with . . . . .	a psalm of thanks - -	giving. 7.	
O show yourselves joyful . . . . .	before the LORD, the	King. 8.	
the round world, and . . . . .	they that dwell there-in.	9.	
for . . . . .	cometh to judge the	earth. 10.	
and . . . . .	peo - ple with . . . . .	equity. 11.	
and . . . . .	to the Ho - ly	Ghost. 12.	
world . . . . .	out end. A - - - MEN.		

THOMAS ATTWOOD.

## Evening Prayer.

**24.** DOUBLE CHANT.

BONUM EST CONFITERI. Psalm xcii.

- |   |         |            |           |        |
|---|---------|------------|-----------|--------|
| 1. It is a good thing to give thanks . . . . .      | un-     | to         | the       | LORD : |
| 2. To tell of thy loving-kindness early . . . . .   | in      | the        | morning : |        |
| 3. Upon an instrument of ten strings, and . . . . . | up-     | on         | the       | lute : |
| 4. For thou, LORD, hast made me glad. . . . .       | through | thy        | works :   |        |
| 5. Glory be to the Father, . . . . .                | and     | to the     | Son :     |        |
| 6. As it was in the beginning, is now, . . . . .    | ev - er | shall be : |           |        |

**25.** DOUBLE CHANT.

# Evening Prayer.

29

*(After the First Lesson.)*

and to sing praises unto thy .....	Name, O	Most .....	Highest; 2.
and of thy .....	truth in the night .....	season; 3.	
upon a loud instrument, .....	and up- on the harp. 4.		
and I will rejoice in giving praise for the oper - a - tions of thy hands. 5.			
and .....	to the Ho - ly Ghost; 6.		
world .....	with- out end. A - - - MEN.		

From HANDEL.

## 26. DOUBLE CHANT.

The musical score for Double Chant 26 consists of two systems of music. Each system contains two staves: a soprano staff (G clef) and a basso continuo staff (F clef). The music is in common time. The soprano part has a continuous basso continuo line below it. The basso continuo part also includes vertical stems and horizontal dashes indicating sustained notes.

BONUM EST CONFITERI. Psalm xcii.

1. It is a good thing to give thanks ..... un- | to the | Lord :
2. To tell of thy loving-kindness early ..... in the morning :
3. Upon an instrument of ten strings, and ..... up- | on the lute :
4. For thou, Lord, hast made me glad ..... through thy works :
5. Glory be to the Father, ..... and to the Son :
6. As it was in the beginning, is now, ..... and ev - er shall be :

## 27. DOUBLE CHANT.

The musical score for Double Chant 27 consists of two systems of music. Each system contains two staves: a soprano staff (G clef) and a basso continuo staff (F clef). The music is in common time. The soprano part has a continuous basso continuo line below it. The basso continuo part includes vertical stems and horizontal dashes indicating sustained notes.

# Evening Prayer.

31

Dr. HODGES.

(After the First Lesson.)

and to sing praises unto thy .....	Name, O	Most .....	Highest ; 2.
and of thy .....	truth in the	night .....	season ; 3.
upon a loud instrument,.....	and up- on	the	harp. 4.
and I will rejoice in giving praise for the oper - a - tions	of	thy	hands. 5.
and .....	to	Ho - ly	Ghost ; 6.
world .....	with-	out	MEN.

Dr. DUPUIS.

## 28. DOUBLE CHANT.

DEUS MISEREATUR. Psalm lxvii.

1. God be merciful un ..... to us and bless us :  
 2. That thy way may ..... be known upon earth :  
 3. Let the people praise ..... thee, O God :  
 4. O let the nations rejoico ..... and be glad :  
  
 5. Let the people praise ..... thee, O God :  
 6. Then shall the earth ..... bring forth her increase :  
 \*7. God ..... shall bless us :  
 8. Glory be to the Father, ..... and to the Son :  
 9. As it was in the beginning, is now, ..... and ever shall be :

## 29. DOUBLE CHANT.

\* When a Double Chant is used, the seventh verse should be sung to the last half of the Chant.

# Evening Prayer.

33

CHRISTOPHER TEESDALE.

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a sharp key signature, indicating G major. The music is written in common time. The notes are represented by dots and vertical stems, with some horizontal dashes indicating sustained notes or specific rhythmic values.

(After the Second Lesson.)

and show us the light of his countenance, and be	merci - ful	un - to	us ;	2.
thy saving .....	health a-	mong all	nations.	3.
yea, .....	let all	the peo - ple	praise thee.	4.
for thou shalt judge the folk righteously, and }				
govern the.....	na - tions	up - on	earth.	5.
yea, .....	let all	the peo - ple	praise thee.	6.
and God, even our own.....	God,	shall give us his	blessing.	7.
and all the ends of .....	the world	shall fear .....	him.	8.
and .....	to the Ho - ly		Ghost ;	9.
world .....	with- out	end.	A - - -	MEN.

W. H. WALTER, 1854.

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of two flats, indicating F major. The music is written in common time. The notes are represented by dots and vertical stems, with some horizontal dashes indicating sustained notes or specific rhythmic values.

## 30. DOUBLE CHANT.

The musical notation consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have two sharps (F# and C#) indicated at the beginning. The music is in common time, with a quarter note time signature. The notes are represented by vertical stems with horizontal dashes or dots indicating pitch and duration.

## DEUS MISEREATUR. Psalm lxvii.

- |  |             |        |            |
|--|-------------|--------|------------|
| 1. God be merciful un - - - - -              | to us       | and    | bless us : |
| 2. That thy way may .....                    | be known    | upon   | earth :    |
| 3. Let the people praise .....               | thee,       | O      | God :      |
| 4. O let the nations rejoice .....           | and         | be     | glad :     |
| 5. Let the people praise .....               | thee,       | O      | God :      |
| 6. Then shall the earth .....                | bring forth | her    | increase : |
| *7. God .....                                | .....       | shall  | bless us : |
| 8. Glory be to the Father, .....             | and         | to the | Son :      |
| 9. As it was in the beginning, is now, ..... | ev - er     |        | shall be : |

## 31. DOUBLE CHANT.

The musical notation consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have one flat (B flat) indicated at the beginning. The music is in common time, with a quarter note time signature. The notes are represented by vertical stems with horizontal dashes or dots indicating pitch and duration.

\* When a Double Chant is used, the seventh verse should be sung to the last half of the Chant.

# Evening Prayer.

35

W. H. WALTER, 1850.

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (G major), and a common time signature. The bottom staff begins with a bass clef, a key signature of one sharp (G major), and a common time signature. Both staves feature vertical bar lines dividing the measures. The music includes various note values such as quarter notes, eighth notes, and sixteenth notes, along with rests. Sharp symbols are placed above certain notes and rests throughout both staves.

(After the Second Lesson.)

and show us the light of his countenance, and be	merci - ful	un - to	us ;	2.
thy saving .....	health	a - mong	all	nations. 3.
yea, .....	all	the	peo - ple	praise thee. 4.
for thou shalt judge the folk righteously, and {				
govern .....	the }	na - tions	up - on	earth. 5.
yea, .....	all	the	peo - ple	praise thee. 6.
and God, even our own. ....	God,	shall	give us his	blessing. 7.
and all the ends of .....	the	world	shall	him. 8.
and .....	to	the	Ho - ly	Ghost; 9
world .....	with-	out	end. A - - -	MEN.

W. H. WALTER, 1850.

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one flat (F major), and a common time signature. The bottom staff begins with a bass clef, a key signature of one flat (F major), and a common time signature. Both staves feature vertical bar lines dividing the measures. The music includes various note values such as quarter notes, eighth notes, and sixteenth notes, along with rests. Flat symbols are placed above certain notes and rests throughout both staves.

## 32. DOUBLE CHANT.

BENEDIC, ANIMA MEA. Psalm ciii.

- |  |      |          |                 |
|--|------|----------|-----------------|
| 1. Praise the LORD, .....  | O    | my       | soul :          |
| 2. Praise the LORD, .....  | O    | my       | soul :          |
| 3. Who forgiveth .....   | all  | thy      | sin :           |
| 4. Who saveth thy .....  | life | from de- | struction :     |
| 5. O praise the LORD, ye Angels of his, ye that .....                  | cel  | in       | strength :      |
| 6. O praise the LORD, .....  | all  | his      | hosts :         |
| *7. O speak good of the LORD, all ye works of his, in all places .. of | ye   | do-      | minion :        |
| 8. Glory be to the Father, .....                                       | his  | and      | to the Son :    |
| 9. As it was in the beginning, is now, .....                           | and  | ev       | - er shall be : |

## 33. DOUBLE CHANT.

\* The seventh verse, "O speak good," &c., should be sung to the last half of a Double Chant.

# Evening Prayer.

37

JOHN NORRIS.

(After the Second Lesson.)

and all that is within me, .....	praise	his	ho	-	ly	Name.	2.
and .....	not	all				his	benefits; 3.
and .....	get						
and .....	heal	-	eth	all	thine	in-	firmities; 4.
and crowneth thee .....	mercy	and	lov	-	ing-	kindness. 5.	
ye that fulfil his commandment, and hearken unto the	voice	of	his	.....		word.	6.
ye servants .....	his	that	do			pleasure. 7.	
praise thou .....	the	Lord,	....	O	my	soul.	8.
and .....	to	the	Ho	-	ly	Ghost;	9.
world .....	with-	out	end.	A	-	MEN.	

## 34. DOUBLE CHANT.

BENEDIC, ANIMA MEA. Psalm ciii.

- |   |      |          |               |
|---|------|----------|---------------|
| 1. Praise the LORD, . . . . .   | O    | my       | soul :        |
| 2. Praise the LORD, . . . . .   | O    | my       | soul :        |
| 3. Who forgiveth . . . . .  | all  | thy      | sin :         |
| 4. Who saveth thy . . . . .   | life | from de- | struction :   |
| 5. O praise the LORD, ye Angels of his, ye that . . . . .                 | ex-  | cel      | in strength : |
| 6. O praise the LORD, . . . . .   | all  | ye       | his hosts :   |
| *7. O speak good of the LORD, all ye works of his, in all places . . . of | his  | do-      | minion :      |
| 8. Glory be to the Father, . . . . .                                      | and  | to the   | Son :         |
| 9. As it was in the beginning, is now, . . . . . and ev - er shall be :   | ev   | - er     |               |

## 35. DOUBLE CHANT.

\* The seventh verse, "O speak good," &c., should be sung to the last half of a Double Chant.

# Evening Prayer.

39

J. SPENCER.

A musical score for two voices. The top staff is in G major with a treble clef, and the bottom staff is in G major with a bass clef. Both staves have a common time signature. The music consists of several measures of notes, primarily quarter notes and half notes, with some rests and sharp signs indicating key changes.

(After the Second Lesson.)

and all that is within me, . . . . .	praise	his	ho	-	ly	Name.	2.
and . . . . .	get	not	all			his	benefits; 3.
and . . . . .	heal	-	eth	all	thine	in-	firmities; 4.
and crowneth thee . . . . .	mercy	and	lov	-	ing-	kindness. 5.	
ye that fulfil his commandment, and hearken unto the	voice	of	his	. . . . .		word.	6.
ye servants . . . . . of	his	that	do			pleasure.	7.
praise thou . . . . . the	Lord,	. . . . .	O			soul.	8.
and . . . . .	to	the	Ho	-	ly	Ghost;	9.
world . . . . .	with-	out	end.	A	-	-	MEN.

A musical score for three voices. The top staff is in F major with a treble clef, the middle staff is in F major with a bass clef, and the bottom staff is in F major with a bass clef. All staves have a common time signature. The music consists of several measures of notes, primarily quarter notes and half notes, with some rests and sharp signs indicating key changes.

## 36. DOUBLE CHANT.

Musical notation for Double Chant, measures 1-2. The music is in G major (two sharps) and common time. It consists of two staves: soprano (treble clef) and alto (bass clef). The notation includes various note heads (circles, squares, triangles) and rests.

(Instead of the Psalm, "O come, let us sing," &c.)

1. CHRIST our Passover,..... is sacri - ficed for us :
2. Not with the old leaven, neither with the leaven ..... of malice and wickedness:
3. CHRIST being raised from the dead,..... dieth no more :
4. For in that he died, he died un - to sin ..... once :
5. Likewise reckon ye also yourselves to be dead indeed ..... un - to sin :
6. CHRIST is risen..... from the dead :
7. For since ..... by man came death :
8. For as ..... in Adam all die :
9. Glory be to the Father ..... and to the Son :
10. As it was in the beginning, is now, ..... and ev - - er shall be :

## 37. SINGLE CHANT.

Musical notation for Single Chant, measures 1-2. The music is in G major (two sharps) and common time. It consists of two staves: soprano (treble clef) and alto (bass clef). The notation includes various note heads (circles, squares, triangles) and rests.

## 38. SINGLE CHANT

Musical notation for Single Chant, measures 1-2. The music is in G major (two sharps) and common time. It consists of two staves: soprano (treble clef) and alto (bass clef). The notation includes various note heads (circles, squares, triangles) and rests.

therefore ..... let us keep the feast; 2.  
 but with the unleavened bread of ..... sin- cer - i - ty and truth. 3.  
 death hath no more ..... do- min - ion ov - er him. 4.  
 but in that he liveth ..... he liv - eth un - to God. 5.  
 but alive unto God through ..... Je - sus Christ our Lord. 6.  
 and become the first fruits of them that slept. 7.  
 by man came also the resur - rec - tion of the dead. 8.  
 even so in Christ ..... shall all be made a - live. 9.  
 and ..... to the Ho - ly Ghost. 10.  
 world ..... with- out end. A - - - MEN.

Dr. NARES.

## 39. DOUBLE CHANT.

Musical notation for Double Chant, measures 1-2. The music is in common time, key signature is B-flat major (two flats). It consists of two staves: Treble (C-clef) and Bass (F-clef). The notation includes various note heads (circles, squares, triangles) and rests.

(Instead of "O come, let us sing," &amp;c.)

- |  |         |         |            |
|--|---------|---------|------------|
| 1. Praise ye the LORD; for it is good to sing praises..... | unto    | our     | God :      |
| 2. The LORD doth build up .....                            | ru -    | salem : |            |
| 3. He healeth those that are.....                          | broken  | in      | heart :    |
| 4. He covereth the heaven with clouds, and prepareth ..... | rain    | for the | earth :    |
| 5. He giveth to .....                                      | beast   | his     | food :     |
| 6. Praise the LORD,.....                                   | O       | Je-     | rusalem :  |
| 7. For he hath strengthened .....                          | bars of | thy     | gates :    |
| 8. He maketh peace .....                                   | in      | thy     | borders :  |
| 9. Glory be to the Father, .....                           | and     | to the  | Son :      |
| 10. As it was in the beginning, is now, .....              | ev -    | er      | shall be : |

## 40. SINGLE CHANT.

Musical notation for Single Chant, measures 1-2. The music is in common time, key signature is B-flat major (two flats). It consists of two staves: Treble (C-clef) and Bass (F-clef). The notation includes various note heads (circles, squares, triangles) and rests.

## 41. SINGLE CHANT.

Musical notation for Single Chant, measures 1-2. The music is in common time, key signature is B-flat major (two flats). It consists of two staves: Treble (C-clef) and Bass (F-clef). The notation includes various note heads (circles, squares, triangles) and rests.

# Thanksgiving Day. (Morning Prayer.)

43

W. H. WALTER, 1853.

The musical score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. Both staves begin with a dotted half note followed by a half note. The music continues with a series of quarter notes and eighth notes, primarily in the treble clef staff.

for it is . . . . .	pleasant and . . . . .	praise is . . . . .	comely. 2.
he gathereth together . . . . .	out-casts of . . . . .	Is - ra - el. 3.	
and . . . . .	bind - eth . . . . .	up their . . . . .	wounds. 4.
he maketh the grass . . . . .	grow up - on . . . . .	the mountains . . . . .	5.
and to . . . . .	the young . . . . .	ravens which . . . . .	cry. 6.
praise . . . . .	. . . . . thy God,	O Sion. 7.	
he hath . . . . .	blessed thy . . . . .	children with - in thee. 8.	
and filleth thee with . . . . .	fin - est of . . . . .	the wheat. 9.	
and . . . . .	to the Ho - ly . . . . .	Ghost; 10.	
world . . . . .	with - out end. A - - -	MEN.	

V. NOVELLO.

The musical score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves begin with a dotted half note followed by a half note. The music continues with a series of quarter notes and eighth notes, primarily in the treble clef staff.

PETER FUSSELL.

The musical score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves begin with a dotted half note followed by a half note. The music continues with a series of quarter notes and eighth notes, primarily in the treble clef staff.

## Burial of the Dead.

## 42. DOUBLE CHANT.

1. LORD, let me know my end, and the number .....  
 3. For man walketh in a vain shadow, and disquieteth ..... him-  
 5. Deliver me from all .....  
 7. Hear my prayer, O LORD, and with thine ears ..... con-  
 9. O spare me a little, that I may ..... re-  
 11. Before the mountains were brought forth, or ever the earth } ..... and the }  
 13. For a thousand years in thy sight ..... are  
 15. In the morning it is green, ..... and  
 17. Thou hast set our ..... mis-  
 19. The days of our age are threescore years and ten ; and though } men be so strong that they come ..... to } four - score years:  
 21. Glory be to the Father, ..... and to the Son:

2. Behold, thou hast made my days as it were a span long, and } mine age is even as nothing in ..... re- } spect of thee:  
 4. And now, Lord, ..... what is my hope:  
 6. When thou with rebukes doth chasten man for sin, thou mak- } est his beauty to consume away, like as it were a moth ..... } fretting a garment:  
 8. For I am ..... a stranger with thee:  
 10. LORD, thou hast ..... been our refuge:  
 12. Thou turnest man ..... to destruc- } tion:  
 14. As soon as thou scatterest them they are even ..... as a sleep:  
 16. For we consume away ..... in thy dis- } pleasure:  
 18. For when thou art angry, all ..... our days are gone:  
 20. So teach us ..... to number our days:  
 22. As it was in the beginning, is now, ..... and ev - er shall be:

## 43. SINGLE CHANT.

# Burial of the Dead.

45

THOMAS MORLEY, 1590.

that I may be certified ..... how  
he heapeith up riches, and cannot.....  
and make me not a..... re-  
hold not thy.....  
before I go hence,.....

long I have to live. 2.  
tell who shall gather them. 4.  
buke un- to the foolish. 6.  
peace at my tears; 8.  
and be no more seen. 10.

thou art God from everlasting,..... and  
seeing that is past .....  
but in the evening it is cut down,.....  
and our secret sins in ..... the  
yet is their strength then but labor and sor-  
row; so soon passeth it..... a-  
and.....

world with- out ..... end. ~12.  
as a watch in the night. 14.  
di - ed up and withered. 16.  
light of thy ..... countenance. 18.

way, and we are gone. 20.  
to the Ho - ly Ghost. 22.

and verily every man living..... is  
Truly, my .....

al - to geth - er vanity.  
hope is even in thee. 5.

every man .....  
and a sojourner, ..... as  
from one gen - - - - er -  
again thou sayest, Come ..... a-  
and fade away .....  
and are afraid at thy .....  
we bring our years to an end, as ..... it  
that we may ..... ap-  
world ..... with-

there - fore is but vanity. 7.  
all my fa - thers were. 9.  
a - tion to an other. 11.  
gain, ye children of men. 13.  
sudden - ly like the grass. 15.  
wrath - ful in - dig- nation. 17.  
were a tale that is told. 19.  
ply our hearts unto wisdom. 21.  
out end. A - - - MEN.

Rev. WM. FELTON.

## 44. GLORIA PATRI.

Musical score for Double Chants, Number 44, GLORIA PATRI. The score consists of two staves: Treble and Bass. The Treble staff uses a common time signature with a key signature of one sharp (F#). The Bass staff uses a common time signature with a key signature of one sharp (F#). The music features eighth-note patterns and rests.

## 45. BENEDICITE.

Musical score for Double Chants, Number 45, BENEDICITE. The score consists of two staves: Treble and Bass. The Treble staff uses a common time signature with a key signature of one sharp (F#). The Bass staff uses a common time signature with a key signature of one sharp (F#). The music features eighth-note patterns and rests.

## 46.

Musical score for Double Chants, Number 46. The score consists of two staves: Treble and Bass. The Treble staff uses a common time signature with a key signature of three sharps (G major). The Bass staff uses a common time signature with a key signature of three sharps (G major). The music features eighth-note patterns and rests.

## 47.

Musical score for Double Chants, Number 47. The score consists of two staves: Treble and Bass. The Treble staff uses a common time signature with a key signature of one sharp (F#). The Bass staff uses a common time signature with a key signature of one sharp (F#). The music features eighth-note patterns and rests.

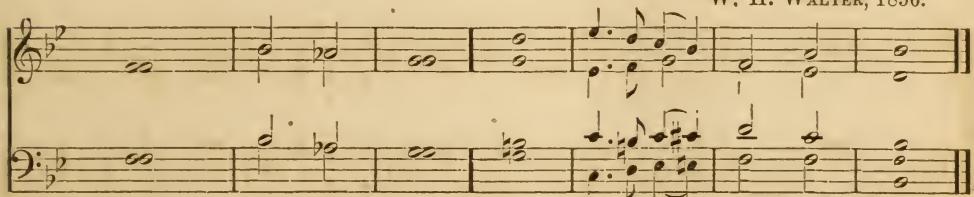
# Double Chants.

47

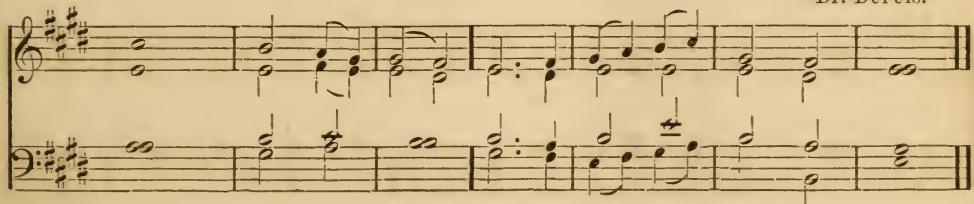
J. JONES.



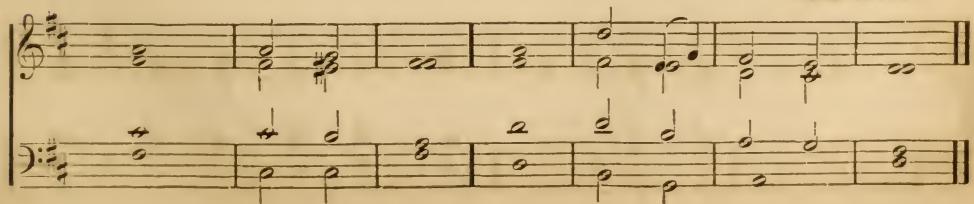
W. H. WALTER, 1856.



Dr. DUPUIS.



JOHN SOAPER.



**48.**

Musical score for Double Chants, number 48. The score is written for two voices: soprano and bass. The soprano part is in G major (two sharps) and common time. The bass part is in C major (no sharps or flats) and common time. The music consists of two staves, each with a clef, key signature, and time signature. The soprano staff starts with a whole rest, followed by a half note, a quarter note, a dotted half note, a half note, a quarter note, a dotted half note, a half note, a quarter note, and a whole note. The bass staff starts with a half note, followed by a quarter note, a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note.

**49.**

Musical score for Double Chants, number 49. The score is written for two voices: soprano and bass. The soprano part is in G major (two sharps) and common time. The bass part is in C major (no sharps or flats) and common time. The music consists of two staves, each with a clef, key signature, and time signature. The soprano staff starts with a half note, followed by a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note. The bass staff starts with a half note, followed by a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note.

**50.**

Musical score for Double Chants, number 50. The score is written for two voices: soprano and bass. The soprano part is in G major (two sharps) and common time. The bass part is in C major (no sharps or flats) and common time. The music consists of two staves, each with a clef, key signature, and time signature. The soprano staff starts with a whole rest, followed by a half note, a quarter note, and a half note. The bass staff starts with a whole rest, followed by a half note, a quarter note, and a half note.

**51.**

Musical score for Double Chants, number 51. The score is written for two voices: soprano and bass. The soprano part is in F major (one flat) and common time. The bass part is in C major (no sharps or flats) and common time. The music consists of two staves, each with a clef, key signature, and time signature. The soprano staff starts with a half note, followed by a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note. The bass staff starts with a half note, followed by a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note.

## Double Chants.

49

Dr. DUPUIS.

Musical notation for Dr. Dupuis's Double Chant, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one sharp. The music consists of quarter notes and eighth notes, with some grace notes indicated by small vertical strokes above the stems.

ISAAC BARROW.

Musical notation for Isaac Barrow's Double Chant, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one sharp. The music consists of quarter notes and eighth notes, with some grace notes indicated by small vertical strokes above the stems.

W. H. WALTER, 1855.

Musical notation for W.H. Walter's Double Chant, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one sharp. The music consists of quarter notes and eighth notes, with some grace notes indicated by small vertical strokes above the stems.

W.M. RUSSELL.

Musical notation for W.M. Russell's Double Chant, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one sharp. The music consists of quarter notes and eighth notes, with some grace notes indicated by small vertical strokes above the stems.

**52.**

Musical notation for Double Chant 52. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a common time signature. The music consists of a series of quarter notes and eighth notes, primarily in common time, with some measure changes indicated by vertical bar lines.

**53.**

Musical notation for Double Chant 53. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a common time signature. The music consists of a series of quarter notes and eighth notes, primarily in common time, with some measure changes indicated by vertical bar lines.

**54.**

Musical notation for Double Chant 54. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a common time signature. The music consists of a series of quarter notes and eighth notes, primarily in common time, with some measure changes indicated by vertical bar lines.

**55.**

Musical notation for Double Chant 55. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a common time signature. The music consists of a series of quarter notes and eighth notes, primarily in common time, with some measure changes indicated by vertical bar lines.

# Double Chants.

51

Dr. CROTCH

Musical notation for Dr. Crotch's Double Chant, featuring two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The notation uses various note heads, including solid circles, open circles, and vertical dashes, with stems and beams connecting them. The music consists of eight measures.

Musical notation for W. H. Walter's Double Chant, featuring two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The notation uses various note heads, including solid circles, open circles, and vertical dashes, with stems and beams connecting them. The music consists of eight measures.

W. H. WALTER, 1851.

Musical notation for Edward Higgins' Double Chant, featuring two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The notation uses various note heads, including solid circles, open circles, and vertical dashes, with stems and beams connecting them. The music consists of eight measures.

EDWARD HIGGINS.

Musical notation for Edward Higgins' Double Chant, featuring two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The notation uses various note heads, including solid circles, open circles, and vertical dashes, with stems and beams connecting them. The music consists of eight measures.

## 56. TE DEUM.

Musical score for Double Chant 56, TE DEUM. The soprano (treble clef) and bass (bass clef) parts are shown. The music is in common time. The soprano part consists of a continuous eighth-note pattern. The bass part has a more complex pattern with quarter notes and rests.

## 57.

Musical score for Double Chant 57. The soprano (treble clef) and bass (bass clef) parts are shown. The music is in common time. The soprano part consists of a continuous eighth-note pattern. The bass part has a more complex pattern with quarter notes and rests.

## 58.

Musical score for Double Chant 58. The soprano (treble clef) and bass (bass clef) parts are shown. The music is in common time. The soprano part consists of a continuous eighth-note pattern. The bass part has a more complex pattern with quarter notes and rests.

## 59. MINOR.

Musical score for Double Chant 59, MINOR. The soprano (treble clef) and bass (bass clef) parts are shown. The music is in common time. The soprano part consists of a continuous eighth-note pattern. The bass part has a more complex pattern with quarter notes and rests.

## Double Chants.

53

THEO. H. SMITH.

Musical notation for Theo. H. Smith's Double Chant, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a common time signature. The music consists of eighth and sixteenth note patterns, with various rests and dynamic markings like 'p' (piano) and 'f' (forte). The notes are primarily on the A, C, E, G, and B strings.

W. H. WALTER, 1859.

Musical notation for W. H. Walter's Double Chant, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a common time signature. The music consists of eighth and sixteenth note patterns, with various rests and dynamic markings like 'p' (piano) and 'f' (forte). The notes are primarily on the A, C, E, G, and B strings.

Dr. HODGES.

Musical notation for Dr. Hodges' Double Chant, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a common time signature. The music consists of eighth and sixteenth note patterns, with various rests and dynamic markings like 'p' (piano) and 'f' (forte). The notes are primarily on the A, C, E, G, and B strings.

JAMES FLINTOFT.

Musical notation for James Flintoft's Double Chant, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a common time signature. The music consists of eighth and sixteenth note patterns, with various rests and dynamic markings like 'p' (piano) and 'f' (forte). The notes are primarily on the A, C, E, G, and B strings.

**60.**

V. NOVELLO.

Musical score for Single Chant 60. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The music features a repeating pattern of quarter notes and half notes. The bass staff includes some rests and a few eighth-note patterns.

**61.**

W. H. WALTER, 1848.

Musical score for Single Chant 61. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The music features a repeating pattern of quarter notes and half notes, with some eighth-note patterns and rests in the bass staff.

**62.**

W. RUSSELL.

Musical score for Single Chant 62. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The music features a repeating pattern of quarter notes and half notes, with some eighth-note patterns and rests in the bass staff.

**63.**

Musical score for Single Chant 63. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The music features a repeating pattern of quarter notes and half notes, with some eighth-note patterns and rests in the bass staff.

**64.**

T. PURCELL.

Musical score for Single Chant 64 by T. Purcell. The score consists of two staves: a treble staff and a bass staff. Both staves are in common time and G major. The treble staff has a single melodic line with quarter notes and rests. The bass staff provides harmonic support with sustained notes and some rhythmic patterns.

**65.**

Dr. W. HAYES.

Musical score for Single Chant 65 by Dr. W. Hayes. The score consists of two staves: a treble staff and a bass staff. Both staves are in common time and G major. The treble staff features a melodic line with eighth and sixteenth notes. The bass staff provides harmonic support with sustained notes and some rhythmic patterns.

**66.**

V. NOVELLO.

Musical score for Single Chant 66 by V. Novello. The score consists of two staves: a treble staff and a bass staff. Both staves are in common time and G major. The treble staff has a melodic line with quarter notes and rests. The bass staff provides harmonic support with sustained notes and some rhythmic patterns.

**67.**

TRAVERS.

Musical score for Single Chant 67 by Travers. The score consists of two staves: a treble staff and a bass staff. Both staves are in common time and G major. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff provides harmonic support with sustained notes and some rhythmic patterns.

## 68. MINOR.

Dr. BLOW, 1675.

Musical notation for Single Chant 68 in G minor. The music is written for two voices on two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (G major). The time signature is common time. The music consists of a series of quarter notes and half notes.

## 69. MINOR.

FARRANT.

Musical notation for Single Chant 69 in A minor. The music is written for two voices on two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat (A minor). The time signature is common time. The music consists of a series of quarter notes and half notes.

## 70.

Dr. ARNOLD.

Musical notation for Single Chant 70 in F minor. The music is written for two voices on two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat (F minor). The time signature is common time. The music consists of a series of quarter notes and half notes.

## 71.

W. H. WALTER, 1854.

Musical notation for Single Chant 71 in D minor. The music is written for two voices on two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat (D minor). The time signature is common time. The music consists of a series of quarter notes and half notes.

# Single Chants.

57

72.

Rev. WM. TUCKER

Musical notation for chant 72, featuring two staves in G major. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp. The music consists of quarter notes and half notes, with some notes having vertical stems and others horizontal stems pointing right. Measures are separated by vertical bar lines.

73.

Dr. CROTCH.

Musical notation for chant 73, featuring two staves in F major. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one flat. The music consists of quarter notes and half notes, with some notes having vertical stems and others horizontal stems pointing right. Measures are separated by vertical bar lines.

74.

Dr. AYRTON.

Musical notation for chant 74, featuring two staves in E major. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp. The music consists of quarter notes and half notes, with some notes having vertical stems and others horizontal stems pointing right. Measures are separated by vertical bar lines.

75. MINOR.

W. H. WALTER, 1854.

Musical notation for chant 75 in minor mode, featuring two staves in C minor. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one flat. The music consists of quarter notes and half notes, with some notes having vertical stems and others horizontal stems pointing right. Measures are separated by vertical bar lines.

**76.**

W. RUSSELL.

Musical notation for chant 76, featuring two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and the bass staff has a key signature of one flat (B-flat). Both staves use common time. The music consists of quarter notes and half notes.

**77.**

J. TRAVERS.

Musical notation for chant 77, featuring two staves: treble and bass. The treble staff has a key signature of four sharps (F#, C#, G#, D#) and the bass staff has a key signature of one sharp (F#). Both staves use common time. The music consists of quarter notes and half notes.

**78.**

DR. TURNER.

Musical notation for chant 78, featuring two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and the bass staff has a key signature of one flat (B-flat). Both staves use common time. The music consists of quarter notes and half notes.

**79.**

REV. WM. FELTON.

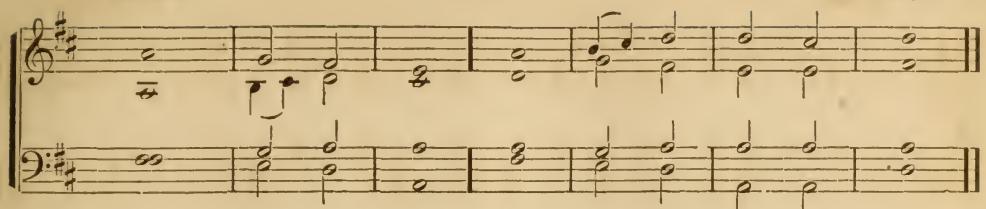
Musical notation for chant 79, featuring two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and the bass staff has a key signature of one flat (B-flat). Both staves use common time. The music consists of quarter notes and half notes.

# Single Chants,

59

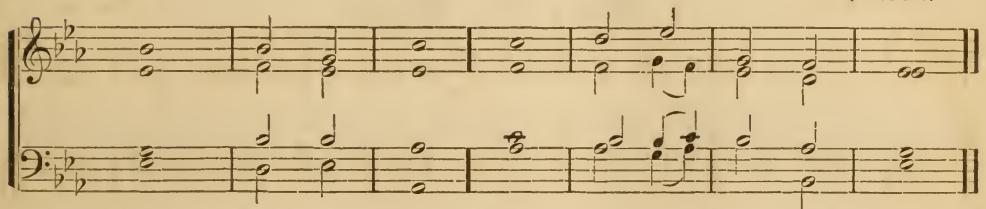
80.

Dr. CROTCH.



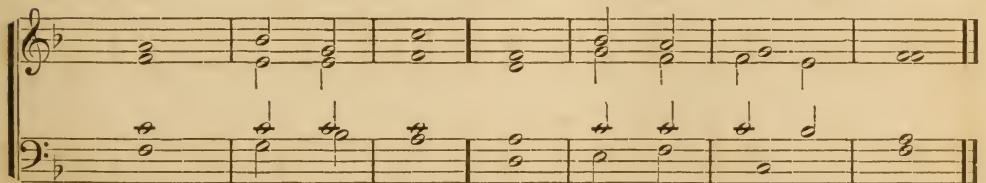
81.

Dr. DUPUIS.



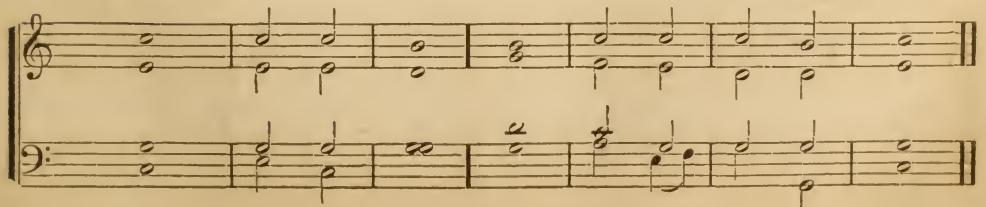
82.

W.M. RUSSELL.



83. THE GRAND CHANT.

PELHAM HUMPHREY.



## Gloria tibi, Domine.

(Before the Gospel.)

Musical notation for 'Gloria tibi, Domine.' featuring two staves. The top staff is in common time (C) and G clef, with a key signature of one sharp. The bottom staff is also in common time (C) and F clef. Both staves show a steady eighth-note pulse. The lyrics 'GLO - - - RY BE TO THEE, O LORD.' are written below the notes. The music consists of a series of eighth-note chords followed by a repeat sign and a double bar line.

# PSALM AND HYMN TUNES.

---

## ABBEY. C. M.

1.

RAVENS CROFT. 1621.

Musical notation for the first system of the hymn tune 'ABBEY'. The key signature is one sharp (F# major). The time signature is common time (indicated by 'C'). The melody consists of two staves. The top staff begins with a half note followed by quarter notes. The bottom staff begins with a half note followed by quarter notes. The music continues with a series of eighth and sixteenth note patterns.

Thus God de - clares his sov'reign will : "The King that I or - dain,

Musical notation for the second system of the hymn tune 'ABBEY'. The key signature changes to one flat (B-flat major). The time signature remains common time ('C'). The melody continues with two staves of eighth and sixteenth note patterns.

Musical notation for the third system of the hymn tune 'ABBEY'. The key signature changes back to one sharp (F# major). The time signature remains common time ('C'). The melody continues with two staves of eighth and sixteenth note patterns.

Whose throne is fix'd on Si - on's hill, Shall there se - cure - ly reign."

Musical notation for the fourth system of the hymn tune 'ABBEY'. The key signature changes to one flat (B-flat major). The time signature remains common time ('C'). The melody concludes with two staves of eighth and sixteenth note patterns.

ISAAC SMITH.

**2.**

To cel - e - brate thy praise, O LORD, I will my heart pre - pare;  
 To all the list'ning world, thy works, Thy wond - rous works de-clare.

**3.**

Come, Ho - ly Spir - it, Heav'n - ly Dove, With all thy quick'ning pow'r's;  
 Come, shed a - broad a Sa-viour's love, And that shall kin - dle ours.

## APPROBATION. C. M.

63

4.

W. H. WALTER. 1850.

What-e'er the mighty LORD de - crees, Shall stand for - ev - er sure;  
 The set - tled pur - pose of his heart, To a - ges shall en - dure.

5.

## ARDEN. C. M.

W. H. WALTER. 1850.

Mer - ey, de - scend - ing from a - bove, In soft - est ac - cents pleads  
 O may each ten - der bo - son move, When mer - ey in - ter-cedes.

6.

Hark! from the tombs a mourn-ful sound; Mine ears at - tend the cry:  
 Ye liv - ing men, come view the ground, Where you must short - ly lie.

## BARBY. C. M.

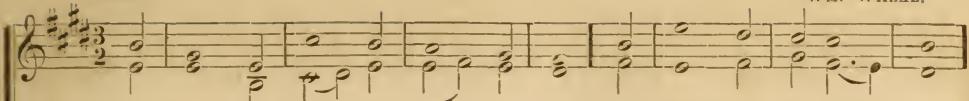
W. TANSUR. 1760.

7.

As pants the hart for cool - ing streams, When heat - ed in the chase ;  
 So longs my soul, O God, for thee, And thy re - fresh - ing grace.

8.

W.M. WHEAL.

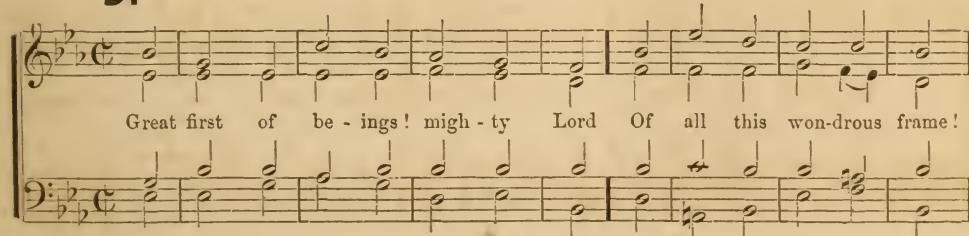


Thee will I praise, O LORD, my God, Praise thee with heart sin - cere;

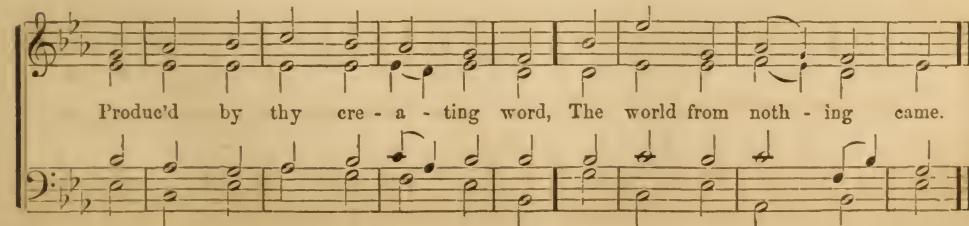


And to thy ev - er - last - ing Name, E - ter - nal tro - phies rear.

9.



Great first of be - ings! migh - ty Lord Of all this won - drous frame!



Produc'd by thy cre - a - ting word, The world from noth - ing came.

## 10.

WM. HORSLEY, Mus. Bac.

O God of hosts, the mighty LORD, How lovely is the place,  
 Where thou enthron'd in glory show'st The brightness of.... thy face!

## 11.

FROM HANDEL.

Hear, gracious God, my humble moan, To thee I breathe my sighs;  
 When will the mournful night be gone? When shall my joys arise?

## 12.

O praise the LORD, and thou, my soul, For ev - er bless his Name:  
 His wond - rous love,... while life shall last, My eon - stant praise shall claim.

## BRISTOL. C. M.

Dr. HODGES.

## 13.

Judge me, O LORD, for I the paths Of right-eous - ness have trod ;  
 I shall not fail, who all my trust Re - pose on thee, my God.

## 14.

From HANDEL.

O Gon, my heart is ful - ly bent To mag - ni - fy..... thy Name ;

My tongue with cheer - ful songs of praise, Shall cel - e - brate thy fame

## 15.

PURCELL.

O Gon, our Sa - viour, all our hearts To thy o - be - dience turn ;

That, quench'd with our re - pent - ing tears, Thy wrath no more may burn.

## 16.

J. F. BURROWES.

O LORD of hosts, my King and Gon, How high-ly blest are they,  
 Who in thy tem - ple al - ways dwell, And there thy praise dis - play !

T. RAVENSCROFT. 1621.

## 17.

In-struct me in thy stat - utes, LORD, Thy righteous paths dis - play;  
 And I from them, through all my life, Will nev - er go a - stray.

## 18.

CHELSEA. C. M.

T. ATWOOD.

To Zi - on's hill I lift mine eyes, From thence ex - peet-ing aid :  
From Zi - on's hill and Zi - on's God, Who heav'n and earth has made.

(org.)

CHESTERFIELD. C. M.

## 19.

DR. HAWEIS.

Fa - ther to thee my soul I lift, On thee my hope de - pends ;  
Con - vine'd, that ev' - ry per - fect gift From thee a - lone de-scends.

Ped.

## CHESTNUT RIDGE. C. M.

71

**20.**

W. H. WALTER. 1860.

There is a land of pure delight, Where saints immortal reign;  
E - ter - nal day ex - cludes the night, And pleasures ban - ish pain.

## CHICHESTER. C. M.

**21.**

J. RAVENSCROFT. 1621.

For - ev - er and for - ev - er, Lord, Unchang'd thou dost re - main;  
Thy word, es - tab - lish'd in the heav'ns, Does all their orbs sus - tain.

## 22.

From HANDEL.

A - wake, my soul, stretch ev -'ry nerve, And press with vig - or on; A  
heav'ly race demands thy zeal, And an im - mor - tal crown, And an im - mortal crown.

## 23.

O let tri - umph - ant faith dis - pel The fears of guilt and woe;  
If God be for us, God the LORD, Who, who shall be our foe?

## COLCHESTER. C. M.

73

A. WILLIAMS.

**24**

O 'twas a joy - ful sound, to hear Our tribes de - votu - ly say,  
 Up, Is - rael, to the tem - ple haste, And keep the fes - tal day!

## COVENTRY. C. M.

**25.**

Hap - py the man whose ten - - der care Re-lieves the poor dis - tress'd!  
 When trou - bles com - pass him a - round, The LORD shall give him rest.

## 26.

Say ye, the LORD shall not re - gard, Shall not your sins dis - cern?  
 Take heed, ye fool - ish and un .. wise; When will you wis - dom learn?

## DUMFERLINE. C. M.

## 27.

THOS. TOMKINS. *Mus. Bac.* 1620.

The spa - cious earth is all the LORD's, The Lord's her full - ness is;  
 The world, and they that dwell there - in, By sov' - reign right are his.

## 28.

A - las, what hour - ly dan - gers rise, What snares be - set my way;  
 To heaven, O let me lift mine eyes, And hour - ly watch and pray.

C. ZEUNER.

## 29.

Fa - ther, whate'er of earth - ly bliss Thy sov' - reign will de - nies,  
 Ac - cept - ed at thy throne let this My hum - ble prayer a - rise.

## 30.

Ye hum - ble souls, ap - proach your God With songs of sa - cred praise ;  
 For he is good, su - preme - ly good, And kind in all his ways.

## FUNERAL HYMN. C. M.

## 31.

(Major or Minor.)

DR. MILLER.

Be - hold the Sa - viour of man - kind Nail'd to the shame - ful tree,  
 How vast the love that him in - clin'd To bleed and die for me !

## 32.

Arranged by W. H. WALTER. 1846.

O praise the LORD with one consent, And magnify his Name;  
 Let all the servants of the LORD His worthy praise proclaim.

## HAVANA. C. M.

DR. HARRINGTON.

## 33.

Through all the changing scenes of life, In trouble and in joy.  
 The praises of my God shall still My heart and tongue employ.

## JUBAL. C. M.

34.

Melody by J. A. JOHNSON.  
Harmony by W. H. WALTER. 1846.

O praise the LORD with one con - sent, And mag - ni - fy his Name;  
Let all the ser - vants of the LORD His worth - y praise pro - claim.

35.

## LIMBURG. C. M.

H. L. HARTIG. 1818.

O with due rev' - rence let us all To God's a - bode re - pair;  
And, pros - trate at his foot - stool fall'n, Pour out our hum - ble prayer.

## 36.

DR. CROFT.

Thou, God, all glo - ry, hon - our, pow'r, Art wor - thy to re - ceive;  
 Since all things by thy pow'r were made. And by thy boun - ty live.

## 37.

NICHOLAS HERMANN. 1560.

To God, our nev - er - fail - ing strength, With loud ap - plaus - es sing;  
 And joint - ly make a cheer-ful noise To Ja - cob's aw - ful King

38.

DR. WAINWRIGHT, (of England.)

Come, Ho - ly Ghost, Cre - a - tor, come, In - spire these souls of thine;  
Till ev' - ry heart which thou hast made, Be fill'd with grace di-vine.

39.

R. GAMBLE.

Come, LORD, and warm each lan - guid heart, In - spire each life - less tongue;  
And let the joys of heav'n im - part Their in - fluence to our song.

## MARTYRS. C. M.

81

**40.**

A SCOTCH TUNE.

How oft, a - las! this wretch-ed heart Has wan-der'd from the Lord;

How oft my rov - ing thoughts de - part, For - get - ful of his word.

## MEAR. C. M.

**41.**

O 'twas a joy - ful sound, to hear Our tribes de - vot - ly say,

Up, Is - rael, to the tem - ple haste, And keep your fes - tal day.

## MESSIAH. C. M.

Arranged from HANDEL.

**42.**

I know that my Re - deem - er lives, And ev - er prays for me;  
Sal - va - tion to his saints he gives, And life and lib - er - ty.

**43.**

## NAYLAND. C. M.

Rev. WM. JONES of Nayland.

Re - gard my words, O gra - cious LORD, Ac - cept my se - cret prayer:  
To thee, a - lone, my King, my God, I will for help re - pair.

**44.**

Arranged from HANDEL.

How good and pleasant must it be To thank the Lord most high;  
And with repeat-ed hymns of praise His Name to mag-ni-fy!

## OLD ENGLISH TUNE. C. M.

GIBBONS

**45.**

O thou, to whom all creatures bow Within this earth-ly frame,  
Through all the world how great art thou! How glorious is thy Name!

## 46.

W. H. WALTER, 1859.

To our Re-deem-er's glo-rious Name A-wake the sa-cred song;  
 O may his love (im-mor-tal flame!) Tune ev-ry heart and tongue.

O may his love (im-mor-tal flame!) Tune ev-ry heart and tongue.

## SALISBURY. (Old.) C. M.

## 47.

T. RAVENSCROFT.

The Lord, the on-ly God, is great, And great-ly to be praised;  
 In Si-on, on whose hap-py mount His sa-cred throne is raised.

In Si-on, on whose hap-py mount His sa-cred throne is raised.

## 48.

Dr. C. BURNETT.

Let heaven a - rise, let earth ap - pear, Pro-claim'd th'E - ter - nal LORD:  
The heaven a - rose, the earth ap - pear'd, At his... cre - a - ting word.

## 49.

W. H. WALTER, 1849.

Lo! hills and moun - tains shall bring forth The hap - py fruits of peace,  
Which all the land shall own to be The work of right - eous - ness.

## 50.

Dr. CROFT.

Thou art the Way, to thee a - lone From sin and death we flee;

And he who would the Fa - ther seek, Must seek him, Lord, by thee.

## 51.

W. H. WALTER, 1848.

Sing to the LORD a new - made song, Who won - drous things has done;

With his right hand and ho - ly arm, The con - quest he has won.

## 52.

R. COURTVILLE.

How blest are they who al - ways keep The pure and per - fect way ;

Who nev - er from the sa - cred paths Of God's com - mandments stray.

## 53.

W. H. WALTER. 1848.

When all thy mer - cies, O my God, My ris - ing soul sur - veys.

Transport - ed with the view, I'm lost, In won - der, love, and praise !

## 54.

DR. JER. CLARK.

Instruct me in thy stat - ues, LORD, Thy righteous paths dis - play ;  
 And I, from them, through all my life, Will nev - er go a - stray.

## 55.

DR. BLOW.

Thy doom is writ - ten; "Dust thou art, To dust thou shalt re - turn."

## 56.

Rev. Wm. JONES, of Nayland.

O ren - der thanks, and bless the LORD, In - voke his sa - cred Name ;  
 Ac - quaint the na - tions with his deeds, His match-less deeds pro-claim.

## 57.

J. LUCAS.

O praise the LORD, and thou, my soul, For ev - er bless his Name : His wondrous  
 love, while life shall last. My con-stant praise shall claim, My con-stant praise shall claim.

## 58.

T. TALLIS.

Youth, when de - vo - ted to the Lord, Is pleas - ing in his eyes:  
A flower, though of - fer'd in the bud, Is no vain sa - cri - fice.

A flower, though of - fer'd in the bud, Is no vain sa - cri - fice.

## 59.

From BEETHOVEN.

There is a land of pure de - light, Where saints im - mor - tal reign;

E - ter - nal day ex - cludes the night, And plea - sures ban - ish pain.

60.

The LORD him - self, the might - y LORD, Vouch - safes to be my guide;  
 The Shep - herd, by whose con - stant care, My wants are all sup - plied.

## TRINITY CHAPEL. C. M.

61.

W. H. WALTER, 1859.

Bless God, ye ser - vants, that at - tend Up - on his so - lemn state,  
 That in his tem - ple's hal - low'd courts With hum - ble rev' - rence wait.

## 62.

Thee I will bless, my God and King, Thy end - less praise pro - claim;

This tri - bute dai - ly I will bring, And ev - er bless thy Name.

## TYE. C. M.

## 63.

Dr. TYE.

Let all the lands, with shouts of joy, To God their voi - ces raise;

Sing psalms in hon - or of his Name, And spread his glo - rious praise.

**64.**

MELCHIOR VULPIUS. 1600.

Con - sid - er that the right- eous man Is God's pe - eu - liar choice;  
And when to Him I make my prayer, He al - ways hears my voice.

**65.**

From RAVENSCROFT.

When, ris - ing from the bed of death, O'erwhelm'd with guilt and fear,  
I see my Mak - er, face to face; Oh, how shall I ap - pear!

## 66.

LORD, not to us, we claim no share, But to thy sa - cred name  
 Give glo - ry, for thy mer - cy's sake, And truth's e - ter - nal fame.

## 67.

See, in the vine - yard of the Lord, A bar - ren fig - tree stands ;  
 No fruit it yields, no blos - som bears, Though plant-ed by His hands.

## 68.

Arranged from MOZART.

While beau - ty clothes the fer - tile vale, And blos - soms on the spray,

And fra - grance breathes in ev' - ry gale, How sweet the ver - nal day!

Hark! how thefea - ther'd war - blers sing! 'Tis na - ture's cheer - ful voice;

Soft mu - sic hails the love - ly spring, And woods and fields re - joice.

## 69.

REGINALD SPOFFORTH.

I sing th' Al-might - y pow'r of God, That made the moun-tains rise,

That spread the flow - ing seas a - broad, And built the loft - y skies.

I sing the wis - dom that or - dain'd The sun to rule the day;

The moon shines full at his com-mand, And all the stars o - bey.

## 70.

W. KNAPP.

A - rise, my soul, with rap - ture rise, And fill'd with love and fear, a - dore,  
The aw - ful Sov' - reign of the skies, Whose mer - ey lends me one day more.

## ALMIN. L. M.

## 71.

German Choral,  
Arranged by CONRAD KOCHER.

Thou, LORD, by strict-est search hast known My ris - ing up and ly - ing down.  
My se-cret thoughts are known to thee. Known long be - fore con - ceiv'd by me.

## 72.

Dr. CROFT.

O praise the LORD in that blest place, From whence his good-ness large-ly flows,  
Praise him in heav'n, where he his face, Un-veil'd, in per-fect glo-ry shows.

## ASCENSION. L. M.

## 73.

GIBBONS.

From all that dwell be-low the skies, Let the Cre-a-tor's praise a-rise; Je-ho-valh's  
glorious praise be sung Thro' ev'-ry land, by ev'-ry tongue, Thro' ev'-ry land, by ev'-ry tongue.

## 74.

GEO. OATES.

A musical score for 'ATLANTIC' in 3/2 time, treble clef, key signature of one flat. The music consists of two staves. The top staff begins with a half note followed by eighth notes. The bottom staff begins with a quarter note followed by eighth notes.

Great God, to thee my ev'n - ing song, With hum - ble gra - ti - tude I raise :

Continuation of the musical score for 'ATLANTIC'. The top staff continues with eighth-note patterns. The bottom staff begins with a quarter note followed by eighth notes.

O let thy mer - ey tune my tongue, And fill my heart with live-ly praise.

Continuation of the musical score for 'ATLANTIC'. The top staff continues with eighth-note patterns. The bottom staff begins with a quarter note followed by eighth notes.

## BARTHOLDY. L. M.

## 75.

Arranged from MENDELSSOHN.

A musical score for 'BARTHOLDY' in 3/2 time, treble clef, key signature of one flat. The music consists of two staves. The top staff begins with a half note followed by eighth notes. The bottom staff begins with a quarter note followed by eighth notes.

All glorious God, what hymns of praise Shall our trans-port - ed voi - ces raise :

Continuation of the musical score for 'BARTHOLDY'. The top staff continues with eighth-note patterns. The bottom staff begins with a quarter note followed by eighth notes.

Continuation of the musical score for 'BARTHOLDY'. The top staff continues with eighth-note patterns. The bottom staff begins with a quarter note followed by eighth notes.

What ardent love and zeal are due, While heav'n stands o-pen to our view.

Continuation of the musical score for 'BARTHOLDY'. The top staff continues with eighth-note patterns. The bottom staff begins with a quarter note followed by eighth notes.

## 76.

Dr. HODGES.

For thee, O God, our con - stant praise In Zi - on waits, thy cho - sen seat;  
 Our prom - is'd al - tars there we'll raise, And all our zeal - ous vows com - plete.

## BERLIN. L. M.

## 77.

GEORGE NEUMARK, 1650.

When I sur - vey the wond'rous cross On which the Prince of Glo - ry died,  
 My rich - est gain I count but loss, And pour con - tempt on all my pride.

**78.**

F. GIARDINI.

Je - sus shall reign wher - e'er the sun Does his suc - ees-sive jour - neys run,  
 His king-dom spread from shore to shore, Till moons shall wax and wane no more.

From HAYDN.

**79.**

Ye faith - ful souls who Je - sus know, If ris'n in - deed with him ye are,  
 Su - pe-ri-or to the joys be - low, Your re - sur - rec - tion's pow'r de -clare.

## 80.

Arranged from LUTHER's Choral.  
*"Eine feste Burg ist unser Gott."*

Tri - umph - ant Si - on! lift thy head From dust and dark - ness and the dead;  
 Though humbled long, a - wake at length, And gird thee with thy Sa - viour's strength.

## DUKE STREET. L. M.

J. HATTON.

## 81.

God is gone up, our LORD and King, With shouts of joy, and trumpet's sound,  
 To him re - peat - ed prais - es sing, And let the cheer - ful song re - bound.

## 82.

Arranged by CONRAD KOCHER.

High in the heavens, e - ter - nal God, Thy good-ness in full glo - ry shines;  
 Thy truth shall break through ev' - ry cloud, That veils thy just and wise de - signs.

## GRACE CHURCH. L. M.

From PLEYEL.

## 83.

Fa-ther of all, whose love pro-found A ran-som for our souls hath found,  
 Be-fore thy throne we sin - ners bend ; To us thy pard'ning love ex - tend.

## 84.

Arranged by LOWELL MASON.

King - doms and thrones to God be - long; Crown him, ye na - tions, in your song;

His won - drous name and pow'r re - hearse; His hon - ors shall en - rich your verse.

## 85.

THEO. H. SMITH.

Ye ser - vants of th' Al - might-y King! In ev' - ry age his prais - es sing

Wher - e'er the sun shall rise or set, The na - tions shall his praise re - peat.

## 86.

W. H. WALTER. 1859

Thy pres - ence, LORD, hath me sup - plied, Thou my right hand sup - port dost give ;  
 Thou first shalt with thy coun - sel guide, And then to glo - ry me re - ceive.

## LUTON. L. M.

## 87.

O God, my heart is fix'd, 'tis bent, Its thank-ful tri - bute to pre - sent ;  
 And, with my heart, my voice I'll raise, To thee, my God, in songs of praise.

88.

German Air.

O come, loud an-thems let us sing, Loud thanks to our Al-might-y King.  
 For we our voic-es high should raise, When our sal-va-tion's rock we praise.

89.

MORNING HYMN. L. M.

COSTELLOW.

A-wake, my soul, and with the sun Thy dai-ly course of du-ty run;  
 Shake off dull sloth, and ear-ly rise To pay thy morn-ing sa-cri-fice

90.

FROM MOZART.

Let me with light and truth be bless'd; Be these my guides to lead the way,  
Till on Thy ho - ly hill I rest, And in Thy sa - cred tem - ple pray.

## NAZARETH. L. M.

91.

S. WEBBE.

O hap - py day, that stays my choice On thee, my Sa - viour and my God,  
Well may this glow-ing heart re - joice, And tell thy good - ness all a - broad.

## 92.

TUCKEY.

Musical score for Psalm Tune 92, 'Tuckey'. The score consists of two staves. The top staff is in treble clef, B-flat major, and 2/3 time. The bottom staff is in bass clef, B-flat major, and 2/2 time. The music features eighth and sixteenth note patterns with various rests. The lyrics are as follows:

Je - ho-vah reigns ; let all the earth In his just gov-ern - ment re-joice ;  
 Let all the lands, with sa - cred mirth, In his ap-prise u - nite their voice.

## OLD HUNDREDTH. L. M.

## 93.

Musical score for Psalm Tune 93, 'Old Hundredth'. The score consists of three staves. The top staff is in treble clef, C major, and common time. The middle staff is in bass clef, C major, and common time. The bottom staff is in treble clef, C major, and common time. The music features quarter and eighth note patterns with rests. The lyrics are as follows:

With one con-sent let all the earth, To God their cheer-ful voi - ces raise ;  
 Glad hom-age pay, with aw - ful mirth, And sing be - fore him songs of praise.

94.

My God, per - mit me not to be A strang-er to my - self and thee;  
A - midst a thou-sand thoughts I rove, For - get - ful of my high - est love.

95.

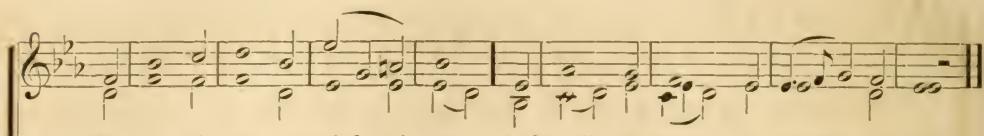
From BEETHOVEN.

O LORD, thy mer - ey, my sure hope, The high - est orb of heaven tran-scends;  
Thy sa - cred truth's un - mea-sur'd scope Be-yond the spread-ing sky ex - tends.

## 96.



My soul, in-spired with sa - cred love, God's ho - ly Name for ev - er bless;

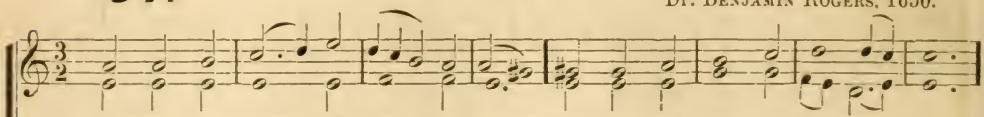


Of all his fa - vors mind - ful prove, And still thy grate - ful thanks ex - press.

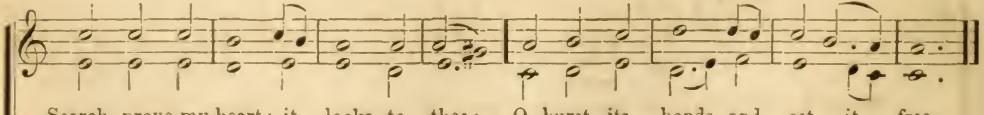


## 97.

DR. BENJAMIN ROGERS, 1650.



O thou, to whose all-search - ing sight The dark-ness shin - eth as the light,



Search, prove my heart; it looks to thee; O burst its bonds and set it free.



98.

From HANDEL.

Tri - umph - ant Si - on! lift thy head From dust, and dark - ness, and the dead:

Though humbled long, a - wake at length, And gird thee with thy Saviour's strength.

99.

From PLEYEL.

E - ter - nal Source of ev' - ry joy! Well may thy praise our lips em - ploy,

While in thy tem - ple we ap - pear, To hail thee, Sov'reign of... the year.

## 100.

Melody by J. A. JOHNSON.  
Harmony by W. H. WALTER, 1846.

Ye that in might and pow'r ex - cel, Your grate-ful sa - eri - fice pre - pare;

Gon's glo - rious ac - tions loud-ly tell; His won-drous pow'r to all de - clare.

## 101.

From HAYDN's "Creation."

E - ter-nal Source of ev'-ry joy! Well may thy praise our lips employ, While in thy temple

we ap - pear, To hail thee, Sov'reign of the year, To hail thee, Sov'reign of the year.

## 102.

With glo - ry clad, with strength ar-ray'd, The Lord, that o'er all na - ture reigns,  
 The world's foun - da-tion strong-ly laid, And the vast fab - ric still sustains.

## 103.

COSTELLO.

No more fatigue, no more distress, Nor sin, nor death, shall reach the place; No groans shall mingle  
 with the songs, That war - ble from im-mor - tal tongues, That war - ble from im-mor-tal tongues.

## 104.

An ancient Choral.

When we, our wea - ry limbs to rest, Sat down by proud Eu - phra - tes stream,  
We wept, with doleful thoughts oppress'd, And Si - on was our mourn - - ful theme.

ST. BARTHOLOMEW'S. L. M.

## 105.

O thou that hear'st when sin - ners cry, Though all my crimes be - fore thee lie,  
Be - hold them not with an - gry look, But blot their mem'ry from thy book.

## 106.

W. H. WALTER. 1852.

No change of time shall ev - er shock My firm af - fee - tion, LORD, to thee;  
 For thou hast al - ways been my rock, A for - tress and de - fence to me.

## 107.

W. H. WALTER. 1852.

Je - sus shall reign wher- e'er the sun Does his suc - ces - sive jour - neys run;  
 His kingdom spread from shore to shore, Till moons shall wax and wane no more.

## 108.

STANLEY.

For thee, O God, our con - stant praise, In Si - on waits thy chos - en seat;  
 Our pro-mis'd al - tars there we'll raise, And all our zeal-ous vows complete.

## ST. PANCRAS. L. M.

## 109.

Thou, LORD, by strict - est search hast known My ris - ing up and ly - ing down,  
 My se - cret thoughts are known to thee, Known long be - fore con - ceiv'd by me.

## 110.

DR. GREENE.

The serv - ants of JE - HO - VAH'S will His fa - vor's gen - tle beams en - joy;  
 Their up - right hearts let glad - ness fill, And cheer - ful songs their tongues em - ploy.

HARWOOD.

## 111.

To Je - sus, our ex - alt - ed Lord, That name in heaven and earth a - dored,  
 Fain would our hearts and voie - es raise A cheer - ful song of sa - cred praise.

## 112.

From ABP. PARKER'S Psalter. 1551.  
REV. MR. HAVERGAL'S VERSION.

Praise God, from whom all blessings flow, Praise him, all creatures here below;  
 Praise him above, an - ge - lic host; Praise Fa - ther, Son, and Ho - ly Ghost.

## TALLIS' EVENING HYMN. L. M.

## 113.

A popular version of TALLIS' Canon.

Glo - ry to thee, my God, this night, For all the bless - ings of the light;  
 Keep me, O keep me, King of kings, Un - der thine own Al - might - y wings.

## 114.

W. H. WALTER. 1850.

Sal - va-tion doth to God be - long, His pow'r and grace shall be our song ;  
 From him a - lone all mer-cies flow, His arm a - lone sub - dues the foe.

## 115.

MARTIN LUTHER. 1530.

O ho - ly, ho - ly, ho - ly Lord, Bright in thy deeds, and in thy Name,  
 For ev - er be thy Name a - dored, Thy glo - ries let the world proclaim.

## 116.

DR. BURNAY.

O all ye people, clap your hands, And with triumphant voices sing;  
 No force the mighty pow'r with-stands Of Gon, the u - ni - ver - sal King.

## 117.

From BEETHOVEN.

Let me with light and truth be bless'd, Be these my guides to lead the way.  
 Till on Thy ho - ly hill I rest, And in Thy sa - cred tem - ple pray.

## 118.

Life is the time to serve the Lord, The time t'en-sure the great re - ward;

And while the lamp holds out to burn, The vil - est sin - ner may re - turn.

## WHITELAND. L. M.

## 119.

A German Melody.

Great God, to thee my eve - ning song With hum-ble gra - ti - tude I raise;

O let thy mer - ey tune my tongue, And fill my heart with live - ly praise.

**120.**

Ascribed to DR. CROFT.

Musical score for hymn 120, Winchester, in triple time. The score consists of two staves: a treble staff and a bass staff. The lyrics are:

O come, loud an - thems let us sing, Loud thanks to our Al - mighty King ;  
 For we our voi - ces high should raise, When our sal - va - tion's rock we praise

**121.**

A GERMAN CHORAL.

Musical score for hymn 121, Winchester, in common time. The score consists of two staves: a treble staff and a bass staff. The lyrics are:

Praise God, from whom all bless - ings flow, Praise him, all creatures, here be - low ;  
 Praise him a - bove, ye heavenly host; Praise Fa - ther, Son, and Ho - ly Ghost.

## 122.

DANIEL REED. 1800.

Broad is the road that leads to death, And thousands walk to - geth - er there;  
 But wis-dom shows a nar-row path, With here and there a trav - el - er.

## 123.

Attributed to MARTIN LUTHER.

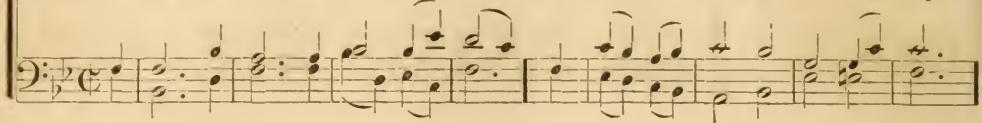
Be - fore Je - ho - vah's aw - ful throne, Ye na-tions, bow with sa - cred joy,  
 Know that the Lord is God a - lone; He can cre - ate, and he des - troy.

## 124.

FROM HAYDN.



The spa-rious fir - ma - ment on high, With all the blue, e - the - real sky,



And spangled heav'ns, a shin - ing frame, Their great O - ri - gi - nal proclaim.



Th'unwea-ried sun from day to day, Does his Cre - a - tor's pow'r dis - play,



And pub - lish - es to ev' - ry land, The work of an Al - migh - ty hand.



## 125.

W. H. WALTER. 1851.

O, where shall rest be found, Rest for the weary soul?  
 'Twere vain the ocean's depths to sound, Or pierce to ei - ther pole.

## 126.

(Major or Minor.)

DR. GREENE.

And will the Judge de - scend? And must the dead a - rise?  
 And not a sin - gle soul es - cape His al - dis - cern - ing eyes?

## 127.

From DR. BOYCE.

To bless thy cho - sen race, In mer - ey, LORD, in - cline;  
And cause the brightness of thy face On all thy saints to shine.

## 128.

R. HARRISON.

Come, ye that love the Lord, And let your joys be known  
Join in a song of sweet ac - cord, And thus sur-round the throne.

## 129.

LOCKHART.

My soul with pa-tience waits For thee, the liv-ing LORD ;  
 My hopes are on thy prom-ise built, Thy nev-er-fail-ing word.

## 130.

CHRIST'S CHURCH. L. M.

To God, in whom I trust, I lift my heart and voice ;  
 O let me not be put to shame, Nor let thy foes rejoice.

## 131.

W. H. WALTER. 1849.

Ah, how shall fallen man Be just before his God!  
If he contend in righteousness, We sink beneath his rod.

## DONCASTER. S. M.

## 132.

S. WESLEY. Mus. Bac.

The day is past and gone; The evening shades appear;  
O may we all remember well, The night of death draws near.

## 133.

R. HARRISON.

Wel-come, sweet day of rest, That saw the Lord ar - rise ;

Welcome to this re - viv - ing breast And these re - joic - ing eyes.

## 134.

I love thy king - dom, Lord, The house of thine a - bode,

The Church our blest Re - deem - er sav'd With his own pre - cious blood.

## 135.

From BEETHOVEN.

Blest is the tie that binds Our hearts in Chris-tian love;  
 The fel-low-ship of kin-dred minds Is like to that a-bove.

## 136.

From HANDEL.

O bless the Lord, my soul, His grace to thee pro-claim;  
 And all that is with-in me, join To bless his ho-ly Name.

## 137.

From HANDEL.

Come, ye that love the Lord, And let your joys be known ;  
 Join in a song with sweet accord, And thus surround the throne.

## 138.

Rev. J. S. BAXTER.

How beau-teous are their feet, Who stand on Si-on's hill ;  
 Who bring sal - va - tion on their tongues, And words of peace re - veal.

## 139.

SAM'L WEBBE.

The day is past and gone; The ev'ning shades ap - pear:  
 O may we all re - mem - ber well, The night of death draws near.

## 140.

LORD MORNINGTON.

Sol - diers of Christ, a - rise, And put your ar - mour on,  
 Strong in the strength which God sup - plies, Thro' his e - ter - nal Son.

## 141.

Arranged from the viiiith Gregorian Tone by LOWELL MASON.

Your harps, ye tremb - ling saints! Down from the wil - lows take;  
Loud to the praise of love di - vine, Bid ev' - ry string a - wake.

## PADDINGTON. S. M.

## 142.

From DR. BOYCE.

May Ja - cob's God de - fend And hear us in dis - tress;  
Our sue - cor from his tem - ple send, Our cause from Si - on bless!

## 143.

DR. HODGES.

I love thy king - dom, Lord, The house of thine a - bode,  
 The Church our blest Re - deem - er saved With his own pre - cious blood.

## 144.

LINLEY.

Grace ! 'tis a charm - ing sound, Har - mo - nious to the ear;  
 Heaven with the e - cho shall re - sound, And all the earth shall hear.

## 145.

From ROBERT SCHUMANN.

The gentle Sa - viour calls Our chil - dren to his breast ;  
He folds them in his gra - cious arms, Him-self de - clares them blest.

## 146.

STANLEY.

Thy Name, Al - migh - ty Lord ! Shall sound through dis - tant lands ;  
Great is thy grace, and sure thy word ; Thy truth for ev - er stands.

## 147.

Wel-come, sweet day of rest, That saw the Lord a - rise ;

Welcome to this re - viv - ing breast, And these re - joic - ing eyes.

## 148.

DR. HOWARD.

Ah, how shall fall - en man Be just be - fore his God !

If he con-demn in right - eous - ness, We sink be -neath his rod.

## 149.

De - fend me, LORD, from shame, For still I trust in thee;

As just and righteous is thy Name, From dan - ger set me free.

## 150

From DAY'S PSALTER, 1588.  
In parts, by Rev. W. H. HAVERGAL.

O bless the LORD, my soul, His grace to thee pro - claim;

And all that is with - in me, join To bless his ho - ly Name.

## 151.

A. WILLIAMS.

Heirs of un - end - ing life, While yet we so . jourн here,  
 O let us our sal - va - tion work With tremb - ling and with fear.

TYTHERTON, (or Croydon.) S. M.

## 152.

The Spi - rit, in our hearts, Is whisper-ing, sin - ner, Come;  
 The Bride, the Church of Christ, pro - claims To all his chil - dren, Come.

## 153.

GERMAN CHORAL.

Je - sus, my strength, my hope, On thee I cast my care,  
 With hum - ble con - fi - dence look up, And know thou hear'st my pray'r :  
 Give me on thee to wait, Till I can all things do  
 On thee, Al - migh - ty to cre - ate, Al - migh - ty to re - new.

The musical score consists of four staves of music. The top two staves are for voices, and the bottom two are for a basso continuo instrument like organ or harpsichord. The music is in G major (indicated by a sharp sign) and common time. The vocal parts are written in soprano and alto clefs, while the continuo parts are in bass clef. The lyrics are integrated into the musical lines, with each line of text corresponding to a specific musical phrase. The score is divided into four distinct sections by vertical bar lines, each containing a different part of the hymn's text.

## 154.

J. S. BACH.

The hill of Si - on yields A thou - sand sa - cred sweets,

Be - fore we reach the heav'n-ly fields, Or walk the gold - en streets.

Then let our songs a - bound, And ev' - ry tear be dry;

We're trav'ling through Im-man - uel's ground, To fair - er worlds on high.

## 155.

W. H. WALTER. 1854.

Je - sus, my strength, my hope, On thee I cast my care,  
 With hum - ble con - fi - dence look up, And know thou hear'st my prayer;  
 Give me on thee to wait, Till I can all things do;  
 On thee, Al - might - y to cre - ate, Al - might - y to re - new.

## 156.

ISAAC TAYLOR.



1. When, Lord, to this our wes-tern land, Led by thy prov-i - den - tial hand,



Our wandering fa - thers came, Their an - cient homes, their friends in youth,



Sent forth the her - alds of thy truth, To keep them in thy Name.



2 Then, though our solitary coast,  
The desert features soon were lost ;  
Thy temples there arose ;  
Our shores, as culture made them fair,  
Were hallowed by thy rites, by prayer,  
And blossomed as the rose.

3 And O, may we repay this debt  
To regions solitary yet,  
Within our spreading land :  
There, brethren, from our common home,  
Still westward, like our fathers, roam ;  
Still guided by thy hand.

4 Saviour, we own this debt of love :  
O shed thy Spirit from above,  
To move each Christian breast ,  
Till heralds shall thy truth proclaim,  
And temples rise to fix thy Name,  
Through all our desert west

GLORIA PATRI.  
To FATHER, SON, and HOLY GHOST,  
The God, whom heaven's triumphant host,  
And saints on earth adore ;  
Be glory as in ages past,  
As now it is, and so shall last  
When time shall be no more.

## 157.

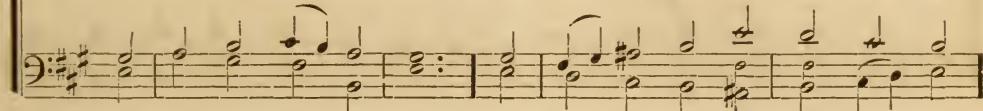
W. H. WALTER. 1860.



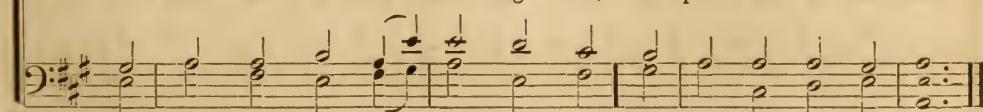
1. With joy shall I be - hold the day That calls my wil - ling soul a - way,



To dwell a - mong the blest : For lo ! my great Re - deem - er's pow'r



Un - folds the ev - er - last - ing door, And points me to his rest.



- 2 Ev'n now, to my expecting eyes,  
The heav'n-built towers of Salem rise ;  
Their glory I survey ;  
I view her mansions that contain  
The angel host, a beauteous train,  
And shine with cloudless day.
- 3 Thither, from earth's remotest end,  
Lo ! the redeem'd of God ascend,  
Borne on immortal wing ;  
There, crown'd with everlasting joy,  
In ceaseless hymns their tongues employ  
Before th' Almighty King.

- 4 The King a seat hath there prepared,  
High, on eternal base uprear'd,  
For his eternal Son :  
His palaces with joy abound ;  
His saints, by him with glory crown'd,  
Attend and share his throne.
- 5 Mother of citics ! o'er thy head  
Bright peace, with healing wings outspread,  
For evermore shall dwell :  
Let me, blest seat ! my name behold  
Among thy citizens enroll'd,  
And bid the world farewell.

## 158.

DR. HODGES.

Al-though the vine its fruit de - ny, The bud - ding fig - tree droop and die,

No oil the o - live yield; Yet will I trust me in my God,

Yea, bend re - joic - ing to his rod, And by his grace be heal'd.

2 Though fields, in verdure once array'd,  
By whirlwinds desolate be laid,  
Or parch'd by scorching beam ;  
Still in the Lord shall be my trust,  
My joy ; for, though his frown is just,  
His mercy is supreme.

3 Though from the fold the flock decay,  
Though herds lie famish'd o'er the lea,  
And round the empty stall ;  
My soul above the wreck shall rise,  
Its better joys are in the skies ;  
There God is all in all.

4 In God my strength, howe'er distrest,  
I yet will hope, and calmly rest,  
Nay, triumph in his love :  
My lingering soul, my tardy feet,  
Free as the hind he makes, and fleet,  
To speed my course above.

GLORIA PATRI.  
To FATHER, Son, and HOLY GHOST,  
To GOD whom heav'n's triumphant host,  
And saints on earth adore ;  
Be glory as in ages past,  
As now it is, and so shall last  
When time shall be no more

## 159.

HARWOOD.

1. Be - gin, my soul, th'ex-alt - ed lay ; Let each en - rap - tur'd thought o - bey,  
 And praise th'Almighty's Name ; Let heaven and earth, and seas and skies,  
 In one me - lo - dious con - cert rise, To swell th'in - spir - ing theme.

- 2 Ye angels, catch the thrilling sound,  
 While all th'adoring thrones around  
     His boundless mercy sing ;  
 Let every listening saint above  
 Wake all the tuneful soul of love,  
     And touch the sweetest string.
- 3 Whate'er this living world contains,  
 That wings the air, or treads the plains,  
     United praise bestow ;  
 Ye tenants of the ocean wide,  
 Proclaim Him through the mighty tide,  
     And in the deeps below.

- 4 Let man, by nobler passions sway'd,  
 The feeling heart, the judging head,  
     In heavenly praise employ ;  
 Spread HIS tremendous name around  
 While heaven's broad arch rings back the sound,  
     The general burst of joy.

## GLORIA PATRI.

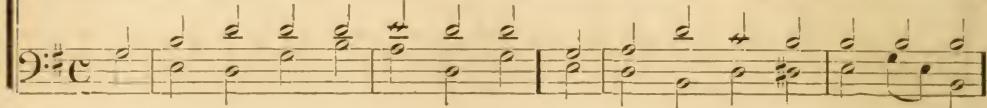
To FATHER, SON, and HOLY GHOST,  
 The God whom heaven's triumphant host  
     And saints on earth adore ;  
 Be glory as in ages past,  
 As now it is, and so shall last  
     When time shall be no more.

## 160.

HEINRICH ISAAC. 1490.



1. Ye fields of light, ce - les - tial plains, Where pure, se - rene ef - ful-gence reigns,



Ye scenes di - vine - ly fair, Your Ma - ker's won - drous pow'r pro-claim ;



Tell how he form'd your shin - ing frame, And breath'd the flu - id air.



2 Join all ye stars, the vocal choir ;  
Thou dazzling orb of liquid fire,  
The mighty chorus aid ;  
And, soon as evening veils the plain,  
Thou moon, prolong the hallow'd strain,  
And praise Him in the shade.

3 Thou heaven of heavens, his vast abode,  
Proclaim the glories of thy God ;  
Ye worlds, declare his might ;  
He spake the word, and ye were made,  
Darkness and dismal chaos fled,  
And nature sprung to light.

4 Let every element rejoice ;  
Ye thunders, burst with awful voice  
To Him who bids you roll ;  
His praise in softer notes declare,  
Each whispering breeze of yielding air,  
And breathe it to the soul.

GLORIA PATRI.  
To FATHER, SON, and HOLY GHOST,  
The God, whom heaven's triumphant host,  
And saints on earth adore ;  
Be glory as in ages past,  
As now it is, and so shall last  
When time shall be no more.

## 161.

JOHANN SCHOP. 1660.

1. Ye saints and ser-vants of the LORD, The tri-umphs of his Name re-cord;

His sa-cred Name for-ev-er bless: Wher-e'er the circ-ling sun dis-plays

His ris-ing beams or set-ting rays, Due praise to his great Name ad-dress.

2. God through the world extends his sway ;  
The regions of eternal day  
But shadows of his glory are ;  
With him whose majesty excels,  
Who made the heaven in which he dwells  
Let no created power compare.

3. Though 'tis beneath his state to view  
In highest heaven what angels do ;  
Yet he to earth vouchsafes his care :  
He takes the needy from his cell,  
Advancing him in courts to dwell,  
Companion of the greatest there

## GLORIA PATRI.

To FATHER, SON, and HOLY GHOST,  
The God whom heaven's triumphant host  
And suff'ring saints on earth adore ;  
Be glory as in ages past,  
As now it is and so shall last  
When time itself shall be no more.

## 162.

W. H. WALTER. 1860.

1. O God, my gra - cious God, to thee, My morn-ing prayers shall of - fer'd be,  
 For thee my thirst - y soul does pant; My faint - ing flesh im - plores thy grace,  
 As in a dry and bar - ren place, Where I re - fresh - ing wa - ters want.

2 O, to my longing eyes once more  
 That view of glorious power restore,  
 Which thy majestic house displays;  
 Because to me thy wondrous love  
 Than life itself does dearer prove,  
 My lips shall always speak thy praise.

3 My life, while I that life enjoy,  
 In blessing Gon I will employ,  
 With lifted hands adore his Name :  
 As with its choicest food supplied,  
 My soul shall be full satisfied,  
 While I with joy his praise proclaim

4 When down I lie, sweet sleep to find,  
 Thou, LORD, art present to my mind,  
 And when I wake in dead of night;  
 Because thou still dost succor bring,  
 Beneath the shadow of thy wing  
 I rest with safety and delight.

## 163.

W. H. WALTER. 1854.

1. The LORD un - to my LORD thus spake: "Till I thy fœs thy foot - stool make,

Sit thou in state at my right hand; Su-preme in Si - on thou shalt be,

And all thy proud op - pos - ers see Sub-ject - ed to thy just com - mand."

2 "Thee, in thy power's triumphant day,  
The willing people shall obey;  
And, when thy rising beams they view,  
Shall all, (redeem'd from error's night,)  
Appear more numerous and bright  
Than crystal drops of morning dew."

3 The LORD hath sworn, nor sworn in vain,  
That, like Melchisedec's, thy reign  
And priesthood shall no period see:  
Anointed Prince! thou, bending low,  
Shalt drink where darkest torrents flow  
Then raise thy head in victory!

## GLORIA PATRI.

To FATHER, SON, and HOLY GHOST,  
The God whom heaven's triumphant host  
And suff'ring saints on earth adore;  
Be glory as in ages past,  
As now it is, and so shall last  
When time itself shall be no more.

## 164.

H. BOND.

1. God is our re-fuge in dis-tress, A pre-sent help when dang-ers press,  
In him, un-dau-ted we'll con-fide; Though earth were from her cen-tre tost,  
And mountains in the o-ean lost, Torn piece-meal by the roar-ing tide.

2 A gentler stream with gladness still  
The city of our Lord shall fill,  
The royal seat of God most high :  
God dwells in Sion, whose fair towers  
Shall mock th'assaults of earthly powers,  
While his almighty aid is nigh.

3 Submit to God's almighty sway,  
For him the heathen shall obey,  
And earth her Sovereign LORD confess :  
The God of hosts conducts our arms,  
Our tower of refuge in alarms,  
As to our fathers in distress.

## GLORIA PATRI.

To FATHER, SON, and HOLY GHOST,  
The God whom heaven's triumphant host  
And suff'ring saints on earth adore ;  
Be glory as in ages past,  
As now it is, and so shall last  
When time itself shall be no more.

## 165.

THOS. RAVENSCROFT.

1. The LORD hath spoke, the migh-ty God Hath sent his sum-mons all a-broad,

From dawning light till day declines ; The listening earth his voice hath heard,

And he from Si - on hath appear'd, Where beau - ty in per - fec - tion shines.

2 Our God shall come, and keep no more  
Misconstrued silence as before,  
But wasting flames before him send ;  
Around shall tempests fiercely rage,  
While he does heaven and earth engage  
His just tribunal to attend.

3 Assemble all my saints to me,  
(Thus runs the great divine decree )  
That in my lasting covenant live,  
And offerings bring with constant care :  
The heavens his justice shall declare,  
For God himself shall sentence give.

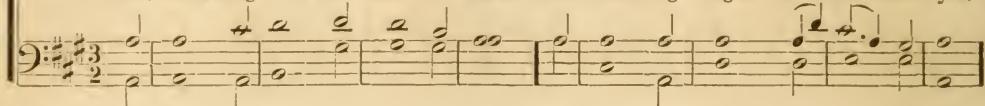
## GLORIA PATRI.

To FATHER, SON, and HOLY GHOST,  
The GOD whom heaven's triumphant host,  
And suffering saints on earth adore ;  
Be glory as in ages past,  
As now it is, and so shall last  
When time itself shall be no more.

Arranged from HAYDN.



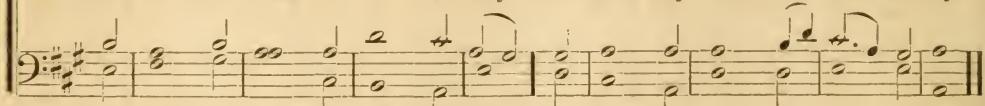
When, streaming from the east-ern skies, The morn-ing light sa - lutes mine eyes,



O Sun of righteous - ness di - vine, On me with beams of mer-ey shine ;

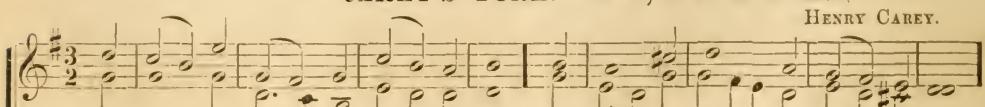


Chase the dark clouds of sin a - way, And turn my dark - ness in - to day.

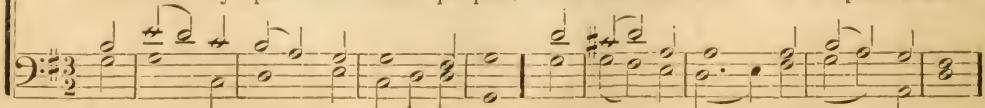


## CAREY'S TUNE. II. 3, or L. M. 6 lines,

HENRY CAREY.



The Lord my pas - ture shall pre-pare, And feed me with a shepherd's care ;



His pres - ence shall my wants sup - ply, And guard me with a watch-ful eye;  
My noon-day walks he shall at - tend, And all my mid-night hours de - fend.

## DRESDEN. II. 3, or L. M. 6 lines.

Pre - serve me, Lord, in time of need, For suc-eor to thy throne I flee,

But have no mer-it there to plead, My goodness can - not reach to thee.  
D. C.

## 169.

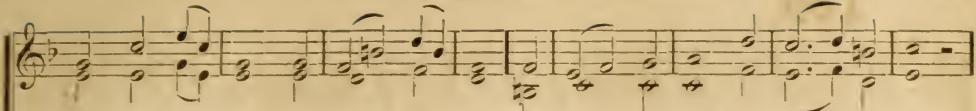
God's temple crowns the ho - ly mount, The LORD there con - de-sends to dwell;  
 His Si - on's gates, in his ac - count, Our Is - rael's fair-est tents ex - cel:  
 Yea, glo-rious things of thee we sing, O ci - ty of th'Almighty King!

## GRISWOLD. II. 3, or L. M. 6 lines.

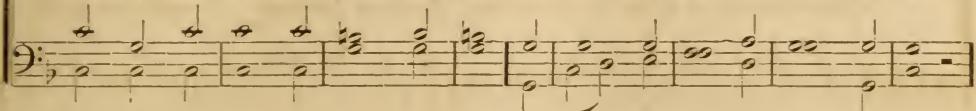
## 170.

Arranged from MOZART.

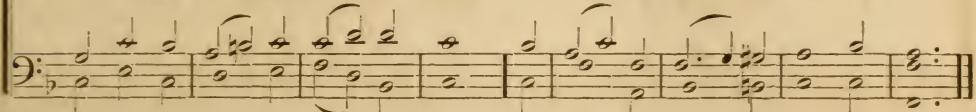
Peace, troubled soul, whose plain-tive moan Hath taught each scene the note of woe;



Cease thy com - plaint, sup - press thy groan, And let thy tears for - get to flow:



Be - hold, the pre - cious balm is found, To lull thy pain, and heal thy wound.



### MAINZ. II. 3. or L. M. 6 lines.

**171.**

PAUL SPERATUS. 1530.



{ How ma - ni - fold thy works, O LORD, In wis - dom, power, and goodness wrought!  
 { The earth is with thy rich - es stored, And o - cean with thy wond - ers fraught:



Un - fathom'd eaves be -neath the deep, For thee their hid - den trea-sures keep.



**172.**

Arranged from HAYDN.

Great God, this sa - cred day of thine De-mands the soul's col - lect - ed powers;  
 Glad-ly we now to thee re - sign These so - lemn, con - se - era - ted hours:  
 O may our souls a - dor - ing own The grace that calls us to thy throne.

**ST. STEPHEN.** II. 3, or L. M. 6 lines.

GEORGE NEUMARK. 1650.

**173.**

As, pant - ing in the sul - try beam, The hart de - sires the cool - ing stream,

So to thy pre-sence, Lord, I flee, So longs my soul, O God, for thee;  
 A-thirst to taste thy liv-ing grace, And see thy glo-ry, face to face.

## BETHESDA. II. 4. or H. M.

174.

DR. GREENE.

Lord of the worlds a-bove! How pleasant and how fair, The dwellings of thy love, Thine earthly  
 tem-ples are! To thine a-bode my heart aspires With warm de-sires to see my God.

## 175.

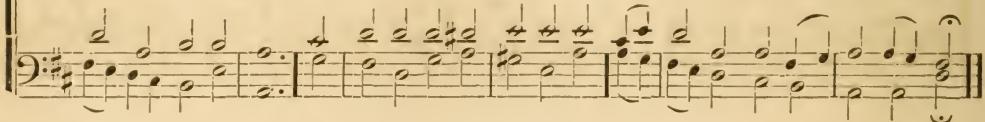
DR. HODGES.



To God, the mighty LORD, Your joy-ful thanks re-peat ; To him due praise af-ford, As



good as he is great. For God does prove our constant friend ; His boundless love shall never end.



## 176.

Rev. J. DARWELL.



Ye boundless realms of joy, Ex-alt your Maker's fame ; His praise your song employ Above the



star - ry frame : Your voi-ces raise, Ye Cherubim And Seraphim, To sing his praise.



## 177.

Rev. W. H. HAVERGAL.

To God, the mighty LORD, Your joy-ful thanks re-peat ; To him due praise af-ford,

As good as he is great. For God does prove Our constant friend; His boundless love Shall never end.

## LEIPSIC. H. 4. or H. M.

## 178.

JOHANN CRUGER. 1662.

In loud ex-alt-ed strains, The King of glo-ry praise ; O'er heav'n and earth he reigns,

Through ev-er-last-ing days ; But Si-on, with his presence blest, Is his delight, his cho-sen rest

## 179.

DR. CROFT.

We give immortal praise To God the Father's love, For all our comforts here, And all our hopes a-

bove : He sent his own E - ter - nal Son, To die for sins that man had done.

## 180.

## PSALM 148. II. 4. or H. M.

W. HORSLEY.

In loud ex - alt - ed strains, The King of glo-ry praise; O'er heav'n and earth he reigns, Through

ev - er-last - ing days ; But Si - on, with his presence blest, Is his delight, his cho-sen rest.

## 181.

From the "PARISH CHOIR."

Come, let our voices join In one glad song of praise; To God, the God of love,

Our grateful hearts we raise: To God alone your praise belongs: His love demands your earliest songs.

## 182.

LEVESQUE.

The Lord Je - ho - vah reigns; His throne is built on high; The garments he as-sumes

Are light and ma-jesty: His glories shine with beams so bright, No mortal eye can bear the sight.

## 183.

LOCKHART.

Re-joice ! the Lord is King ! Your God and King a-dore ; Mortals ! give thanks, and sing,

And tri - umph ev - ermore : Lift up your heart, lift up your voice ! Rejoice, aloud, ye saints, rejoice.

## WARSAW. II. 4, or H. M.

## 184.

T. CLARK.

A-wake, ye saints, a-wake, And hail this sa - cred day ; In lof - tiest songs of praise, Your

joy - ful hom-age pay : Welcome the day that God hath blest, The type of heaven's eternal rest.

## 185.

DR. CALCOTT.

As pants the wea-ried hart for cooling springs, That sinks exhausted in the summer's chase,  
 So pants my soul for thee, great King of kings, So thirsts to reach thy sacred dwelling-place.

## 186.

GIBBONS.

LORD, thy sure mercies, ev - er in my sight, My heart shall gladden through the tedious day;  
 And midst the dark and gloomy shades of night, To thee, my Gop, I'll tune the grateful lay.

## 187.

Rise, crown'd with light, im-pe-rial Sa-lem rise ; Ex-alt thy tower-ing head and lift thine eyes :  
 See heaven its spark-ling por-tals wide dis-play, And break up-on thee in a flood of day.

## ST. CLEMENT'S. II. 5. or 10s.

## 188.

W. H. WALTER, 1856.

As pants the weareid hart for cooling springs, That sinks exhausted in the summer's chace  
 So pants my soul for thee, great King of kings, So thirsts to reach thy sacred dwelling-place.

## 189.

W. H. WALTER. 1852.

Hail to the Lord's A - noint - ed, Great Da - vid's great - er Son;  
Hail in the time ap - point - ed, His reign on earth be - gun!  
He comes to break op - pres - sion, To set the cap - tive free;  
To take a - way trans - gres - sion, And rule in e - qui - ty.

## 190.

MELCHIOR TESCHNER. 1613.

Music for two voices (Soprano and Bass) in common time, C major. The soprano part begins with a dotted half note followed by eighth notes. The bass part begins with a quarter note followed by eighth notes. The lyrics are:

E - ter - nal praise be giv - en, And songs of high - est worth,

Music for two voices (Soprano and Bass) in common time, C major. The soprano part begins with a dotted half note followed by eighth notes. The bass part begins with a quarter note followed by eighth notes. The lyrics are:

By all the hosts of heav - en, And all the saints on earth,

Music for two voices (Soprano and Bass) in common time, C major. The soprano part begins with a dotted half note followed by eighth notes. The bass part begins with a quarter note followed by eighth notes. The lyrics are:

To God su - preme con - fess - ed, To CHRIST, his on - ly Son,

Music for two voices (Soprano and Bass) in common time, C major. The soprano part begins with a dotted half note followed by eighth notes. The bass part begins with a quarter note followed by eighth notes. The lyrics are:

And to the SPIR - IT bless - ed, E - ter - nal Three in One.

## 191.

From Green-land's i - ey moun-tains, From In - dia's co - ral strand,

Where Af - rie's sun - ny foun - tains Roll down their gold - en sand ;

From many an an - cient riv - er, From many a palm - y plain,

They call us to de - li - ver Their land from er - ror's chain.

## 192.

M. LUTHER.

Great God, what do I see and hear! The end of things ere - a - ted :

The Judge of man I see ap - pear, On clouds of glo - ry seat - ed.

The trum - pet sounds, the graves re - store The dead which they con-

tain'd be - fore ; Pre - pare, my soul, to meet him.

## 193.

W. H. WALTER. 1848.

Sing to the Lord a new-made song; Let earth in one assem-bled throng,  
 Her com-mon Pa-tron's praise re-sound; Sing to the Lord, and bless his Name,  
 From day to day his praise pro-claim, Who us has with sal-va-tion crown'd:  
 To heathen lands his fame re-hearse, His won-ders to the u-ni-verse.

## 194.

Sov-reign Ru-ler of the skies, Ev-er gra-cious, ev-er wise,  
 All our times are in thy hand, All e-vents at thy com-mand.

## 195.

Sin-ner, rouse thee from thy sleep, Wake, and o'er thy fol-ly weep;  
 Raise thy spir-it, dark and dead, Je-sus waits his light to shed.

## 196.

To thy tem - ple I re - pair, Lord, I love to wor - ship there;

While thy glo - rious praise is sung, Touch my lips, un - loose my tongue.

## DÜRING. III. 1. or 7s.

## 197.

Christ, the Lord, is ris'n to - day, Sons of men and an - gels say:

Raise your joys and tri - umphs high, Sing, ye heavens, and earth re - ply.

## 198.

Hast - en, sin - ner, to be wise; Stay not for the mor - row's sun :

Wis - dom, if you still de - spise, Hard - er is it to be won.

## EVEN-SONG. III. 1. or 7s.

## 199.

Soft - ly now the light of day, Fades up - on my sight a - way ;

Free from care, from la - bor free, Lord, I would com - mune with thee.

## 200.

From the "PARISH CHOIR."

Songs of praise the an - gels sang ; Heav'n with hal - le - lu - jahs rang,

When Je - ho - vah's work be - gun, When he spake and it was done.

## 201.

Glo - ry to the Fa - ther give, God in whom we move and live,

Chil-dren's prayers he deigns to hear, Chil-dren's songs de - light his ear.

## 202.

From the "PARISH CHOIR."

To thy tem - ple I re - pair, LORD, I love to wor-ship there;  
While thy glo - rious praise is sung, Touch my lips, un - loose my tongue.

## 203.

NUREMBERG. III 1, or 7s.

Mag - ni - fy JE - HO - VAH's Name; For his mer - cies ev - er sure;  
From e - ter - ni - ty the same, To e - ter - ni - ty en - dure.

## 204.

Chil - dren of the heav'n-ly King, As we jour - ney, let us sing ;

Sing the Sa - viour's wor - thy praise, Glo - rious in his works and ways.

## SHARON. III. 1, or 7s.\*

## 205.

LORD, for ev - er at thy side, Let my place and por - tion be ;

Strip me of the robe of pride, Clothe me with hu - mil - i - ty.

\* Or III. 3. 8s & 7s, by omitting the slurs at the end of the 1st and 3d lines.

## 206.

Hast-en, sin-ner, to be wise; Stay not for the mor-row's sun;  
 Wis-dom, if you still de-spise, Hard-er is it to be won.

## ST. AMBROSE. III. 1, or 7s.

## 207.

Sin-ner, rouse thee from thy sleep, Wake, and o'er thy fol-ly weep;  
 Raise thy spir-it dark and dead, Je-sus waits his light to shed.

## 208.

Arranged from HANDEL.

Sing, my soul, His wondrous love, Who, from yon bright throne a - bove,  
 Ev - er watch - ful o'er our race, Still to man ex - tends his grace.

## 209.

From VON WEBER.

Soft - ly now the light of day Fades up - on my sight a - way ;  
 Free from care, from la - labour free, Lord, I would com - mune with thee.

## 210.

Rev. R. CECIL.

III. 1. HO - LY FA - THER, HO - LY SON, HO - LY SPIR - IT, Three in One,\*



III. 1.

Double. Sa - viour, when in dust, to thee, Low we bow th'a - dor - ing knee;

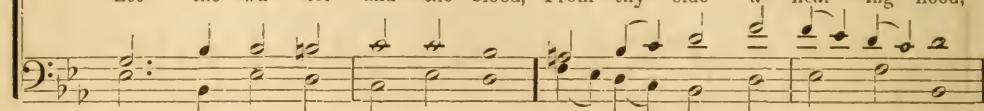
III. 2.

Rock of A - ges, cleft for me, Let me hide my - self in thee;



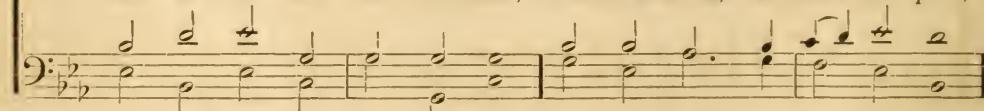
When, re - pent - ant, to the skies Scarce we lift our stream - ing eyes;

Let the wa - ter and the blood, From thy side a heal - ing flood,



O, by all thy pains and woe, Suf - fer'd once for man be - low,

Be of sin the dou - ble cure, Save from wrath, and make me pure;



\* Glo - ry as of old to thee, Now, and ev - er - more shall be.



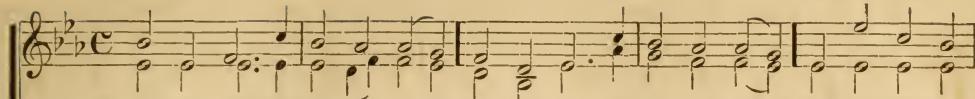
Bend - ing from thy throne on high, Hear our so - lemn lit - a - ny.

Be of sin the dou - ble cure, Save from wrath, and make me pure.

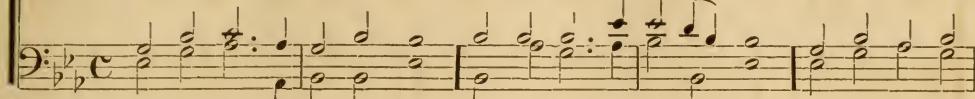


## 211.

Dr. MADAN.



1. Je - sus, Sa-viour of my soul, Let me to thy bo - som fly, While the waves of  
2. O - ther re-fuge have I none, Hangs my help - less soul on thee: Leave, ah, leave me



(Gloria Patri.) HO - LY FA-THER, HO - LY SON,



trou - ble roll, While the tem - pest still is high: Hide me, O my Sa-viour, hide,  
not a - lone, Still sup - port and com - fort me: All my trust on thee is stay'd,



HO - LY SPIR - IT, Three in One! Glo - ry, as of old, to thee,



Till the storm of life is past; Safe in - to the ha - ven guide,  
All my hope from thee I bring; Cov - er my de-fence - less head



Now, and ev - er - more shall be!... Now, and ev - er - more shall be!



O re - ceive, O re - ceive, O re - ceive my soul at last.  
With the sha - dow of thy wing. With the sha - dow of thy wing.



## 212.

Arranged from HAYDN.

Who are these in bright ar - ray? This in - nu - mer - a - ble throng,

Round the al - tar, night and day, Tun - ing their tri - umph - ant song?

Ho - LY FA - THER, HO - LY SON, HO - LY SPIR - IT, Three in One!

Wor - thy is the Lamb once slain, Bless - ing, hon - our, glo - ry, power,

Glo - ry, as of old, to thee, Now and ev - er - more shall be!

Wis - dom, rich - es, to ob - tain; New do - min - ion ev - ery hour.

## 213.

From the PARISH CHOIR.

Sin - ners, turn, why will ye die? God, your Ma - ker, asks you why:

God, who did your be - ing give, Made you with him - self to live:

Ho - LY FA - THER, HO - LY SON, HO - LY SPIR - IT, Three in One!

He the fa - tal cause de - mands, Asks the work of his own hands.

Glo - ry, as of old, to thee, Now, and ev - er - more shall be!

Why, ye thank - less crea - tures, why Will ye cross his love, and die?

## 214.

Praise to God, immor-tal praise, For the love that crowns our days;

Bounteous source of ev'ry joy, Let thy praise our tongues em-ploy;

All to thee, our God, we owe, Source whence all our bless-ings flow.

## 215.

Go to dark Geth-se - ma - ne, Ye that feel the temp-ter's pow'r !

Your Re - deem - er's con - flict see; Watch with Him one bit - ter hour ;

Turn not from His grief a - way, Learn of Je - sus Christ to pray.

## GRATITUDE. III. 2, or 7s, 6 lines.

**216.**

A GERMAN CHORAL.

Praise the Name of God most high, Praise him, all be - low the sky, {  
Praise him, all ye heav'n - ly host, Fa - THER, SON, and HO - LY GHOST. }

As through count - less a - ges past, Ev - er - more his praise shall last.

## 217.

CHORAL harmonized by W. T. Best.

1. Rock of Ages, cleft for me, Let me hide myself in thee;

Let the water and the blood, From thy side a healing flood,

Be of sin the double cure, Save from wrath, and make me pure.

2 Should my tears for ever flow,  
Should my zeal no languor know,  
This for sin could not atone,  
Thou must save, and thou alone;  
In my hand no price I bring,  
Simply to thy cross I cling.

3 While I draw this fleeting breath,  
When mine eyelids close in death,  
When I rise to worlds unknown,  
And behold thee on thy throne,  
Rock of Ages, cleft for me,  
Let me hide myself in thee

## GLORIA PATRI.

Praise the Name of God most high,  
Praise him all below the sky,  
Praise him all ye heavenly host,  
FATHER, SON, and HOLY GHOST;  
As through countless ages past,  
Evermore his praise shall last.

## 218.

WRANISKY.

Sa - viour, source of ev' - ry bless - ing, Tune my heart to grate - ful lays;  
Streams of mer - cy, nev - er ceas - ing, Call for cease - less songs of praise.

## 219.

Hail! thou long - ex - peet - ed Je - sus, Born to set thy peo - ple free:  
From our sins and fears re - lease us, Let us find our rest in thee.

\* Or III. 5. (8s, 7s and 4s) by repeating the *first* half of the tune.

## 220.

W. H. WALTER. 1850.

Dread Je - ho - vah, God of na-tions, From thy tem - ple in the skies,  
 Hear thy peo - ple's sup - pli - ca - tions, Now for their de - liv - erance rise.

## FRANKFORT. III. 3, or 8s &amp; 7s.

## 221.

WINTER.

Light of those whose dreary dwell-ing, Bor - ders on the shades of death,  
 Je - sus, now thy love re - veal - ing, Seat - ter ev' - ry cloud be - neath.

## 222.

Rev. Wm. H. HAVERGAL.

Guide me, O thou great Je - ho - vah, Pil - grim through this bar - ren land;  
 I am weak, but thou art migh - ty; Hold me with thy power - ful hand.

## MANHEIM. III. 3, or 8s &amp; 7s.

## 223.

From BEETHOVEN.

Hark! what mean those ho - ly voi - ces, Sweet - ly sounding through the skies?  
 Lo ! th'an-gel - ie host re - joi - ces; Heaven - ly hal - le - lu - jahs rise.

## 224.

From the "PARISH CHOIR."

Musical score for hymn 224, featuring two staves of music in common time. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes between common time and common time with a sharp sign. The lyrics are as follows:

Dread Je - ho - vah, God of na - tions, From thy tem - ple in the skies,  
 Hear thy peo-ple's sup - pli - ea - tions, Now for their de - liv' - rance rise.

## 225.

DR. CAMIDGE.

Musical score for hymn 225, featuring two staves of music in common time. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes between common time and common time with a sharp sign. The lyrics are as follows:

Sa - viour, source of ev' - ry bless-ing, Tune my heart to grate - ful lays ;  
 Streams of mer - ey, nev - er ceas - ing, Call for cease - less songs of praise.

\* Or III. 5, (8s, 7s &amp; 4s,) by repeating the last half of the tune.

## 226.

Arranged by DR. HODGES.

Lord of life, all praise ex - cel - ling, Thou in glo - ry un - con - fined,  
Deign'st to make thy hum - ble dwelling With the poor of hum - ble mind.

## 227.

TRUST. III. 3, or 8s &amp; 7s.

From MENDELSSOHN.

God shall charge his an - gel le-gions Watch and ward o'er thee to keep;  
Though thou walk through hos - tile re - gions, Though in de - sert wilds thou sleep.

\* Or III. 5, (8s, 7s and 4s,) by repeating the first half of the tune

## 228.

HEINRICH ALBERT, 1604.

Dread Je - ho - vah, God of na - tions, From thy tem - ple in the skies,  
Hear thy peo - ple's sup - pli - ca - tions, Now for their de - liv' - rance rise.

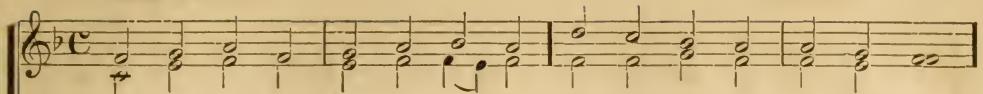
## WORTHING. III. 3, or 8s &amp; 7s.

## 229.

SCHELZ.

Sa - viour, source of ev' - ry bless - ing, Tune my heart to grate - ful lays :  
Streams of mer - ey, nev - er ceas - ing, Call for cease - less songs of praise.

## 230.



Lord, with glow-ing heart I'd praise thee For the bliss thy love be-stows;



For the pard'-ning grace that saves me, And the peace that from it flows:



Help, O God, my weak en-dea-vour; This dull soul to rap-ture raise:



Thou must light the flame, or nev-er Can my love be warm'd to praise.



## 231.

Harmony by C. H. RINK.

Love di - vine all love ex - cel - ling, Joy of heaven, to' earth come down;

Live in us, Thy hum - ble dwel - ling, All thy faith - ful mer - cies crown.

Je - sus, Thou art all com - pas - sion, Pure, un - bound-ed love Thou art;

Vis - it us with Thy sal - va - tion, En - ter ev' - ry long - ing heart.

## 232.

Arranged from GLUCK.

The musical score consists of four systems of music, each with two staves: treble and bass. The key signature is one sharp (F# major), and the time signature is common time (indicated by 'C'). The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The music is arranged in measures, with lyrics provided for each section.

**Lord, with glow-ing heart I'd praise thee For the bliss thy love be - stows;**

**For the pard'nning grace that saves me, And the peace that from it flows:**

**Help, O God, my weak en - dea - vor; This dull soul to rap - ture raise:**

**Thou must light the flame, or nev - er Can my love be warm'd to praise.**

## 233.

W. H. WALTER. 1846.

1. Who is this that comes from E - dom. All his rai - ment stain'd with blood,  
 To the cap - tive speak - ing free-dom, Bringing and be - stow - ing good;  
 Glo - rious in the garb he wears, Glo - rious in the spoil he bears ?

2 'Tis the Saviour, now victorious,  
 Travelling onward in his might ;  
 'Tis the Saviour, O how glorious  
 To his people is the sight !  
 Satan conquered, and the grave,  
 Jesus now is strong to save.

3 Why that blood his raiment staining ?  
 'Tis the blood of many slain ;  
 Of his foes there's none remaining,  
 None, the contest to maintain :  
 Fall'n they are, no more to rise,  
 All their glory prostrate lies.

4 Mighty Victor, reign for ever,  
 Wear the crown so dearly won !  
 Never shall thy people, never,  
 Cease to sing what thou hast done !  
 Thou hast fought thy people's foes ;  
 Thou hast heal'd thy people's woes !

## GLORIA PATRI.

To the FATHER, throned in heaven,  
 To the SAVIOUR, CHRIST, his SON,  
 To the SPIRIT, praise be given,  
 Everlasting Three in One :  
 As of old, the Trinity  
 Still is worshipp'd, still shall be.

\* Or III. 5, (8s, 7s and 4s,) by omitting the slur at the end of the 5th line.

## 234.

W. H. WALTER. 1860.

1. Who is this that comes from E-dom. All his rai-ment stain'd with blood,  
 To the cap-tive speak-ing free-dom, Bring-ing and be - stow - ing good;  
 Glo - rious in the garb he wears, Gle - rious in the spoil he bears?

2 'Tis the Saviour, now victorious,  
 Travelling onward in his might;  
 'Tis the Saviour, O how glorious  
 To his people is the sight!  
 Satan conquered, and the grave,  
 Jesus now is strong to save.

3 Why that blood his raiment staining?  
 'Tis the blood of many slain;  
 Of his foes there's none remaining  
 None, the contest to maintain:  
 Fall'n they are, no more to rise,  
 All their glory prostrate lies.

4 Mighty Victor, reign for ever,  
 Wear the crown so dearly won!  
 Never shall thy people, never,  
 Cease to sing what thou hast done!  
 Thou hast fought thy people's foes;  
 Thou hast heal'd thy people's woes!

GLORIA PATRI.  
 To the FATHER, throned in heaven,  
 To the SAVIOUR, CHRIST, his Son,  
 To the SPIRIT, praise be given,  
 Everlasting Three in One:  
 As of old, the Trinity  
 Still is worshipp'd, still shall be.

## 235.

Advent Hymn, 235, consists of two staves of music in common time. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. The lyrics are as follows:

Lo! he comes with clouds de - scend - ing, Once for fa - voured sin - ners slain  
 Thou - sand thou - sand saints at - tend - ing, Swell the tri - umph of his train:  
 Hal - le - lu - jah, Hal - le - lu - jah; Je - sus Christ shall ev - er reign!

## ERPINGHAM. III. 5, or 8s, 7s &amp; 4s.

## 236.

Erpingham, 236, consists of three staves of music in common time. The top staff uses a treble clef and a key signature of two sharps. The middle staff uses a bass clef and a key signature of two sharps. The bottom staff uses a bass clef and a key signature of two sharps. The lyrics are as follows:

Lord, dis - miss us with thy bless-ing, Fill our hearts with joy and peace:  
 Let us each thy love pos - sess-ing, Tri - umph in.. re - deem-ing grace:

O re - fresh us, O re - fresh us, Trav' ling through this wil - der-ness.

## HAYDN'S HYMN. III. 5, or 8s, 7s &amp; 4s.

**237.**

From J. HAYDN.

An - gels from the realms of glo - ry, Wing your flight o'er all the earth,

Ye who sang cre - a - tion's sto - ry, Now pro - claim Mes - si - ah's birth;

Come and wor - ship, Come and wor - ship, Wor - ship Christ, the new - born King.

## 238.

THEO. H. SMITH.

Zi - on stands with hills sur - round - ed, Zi - on, kept by power di - vine : }  
All her foes shall be con - found-ed, Though the world in arms com - bine : }

Hap - py Zi - on, Hap - py Zi - on, What a fa - vor'd lot is thine !

## 239.

VINCENT NOVELLO.

On the mountain's top ap - pear - ing, Lo! the sa - cred her - ald stands

Wel-come news to Zi - on bear-ing, Zi - on, long in hos - tile lands.

Mourn-ing cap - tive, Mourn-ing cap - tive, God him - self shall loose thy bands.

## ORIEL. III. 5, or 8s, 7s, &amp; 4s.

**240.**

From the "PARISH CHOIR."

O'er the gloom-y hills of dark-ness, Look, my soul, be still and gaze!

See the pro - mis - es ad - vanc-ing To a glo - rious day of grace;

Morn of glad - ness, Morn of glad - ness, Let thy glo - rious dawn ap - pear.

## 241.

From HANDEL.

O praise ye the LORD, Prepare your glad voice His praise in the great As-sem - bly to sing :

In their great Cre-a-tor Let Is - rael re - joice ; And children of Zi - on Be glad in their King

## 242.

From HAYDN.

How wondrous and great Thy works, God of praise ; How just, King of saints, And true are thy ways :

O who shall not fear thee, And honour thy Name : Thou on - ly art ho - ly, Thou on - ly supreme.

## 243.

In - spir - er and hear - er of prayer, Thou shep - herd and guar - dia n of thine.  
 My all to thy cov - e - nant care, I, sleep-ing or wak - ing, re - sign.

## 244.

To Je - sus, the crown of my hope, My soul is in haste to be gone;  
 O bear me, ye Che - ru - bim, up, And waft me a - way to His throne.

## 245.

W. H. WALTER. 1852.

Be joy - ful in God, all ye lands of the earth, O serve him with gladness and fear  
 Ex - ult in his presence with mu - sic and mirth, With love and de - vo - tion draw near.

## WELCOME. IV. 4, or 11s.

## 246.

W. H. WALTER. 1846.

I would not live alway : I ask not to stay Where storm after storm rises dark o'er the way;  
 The few lurid mornings that dawn on us here, Are enough for life's woes, full enough for its cheer.

**247.**

PORTUGUESE HYMN.

Come hith - er! ye faith - ful, Tri-umph - ant - ly sing! Come, see in the man - ger The  
 an - gels' dread King! To Beth - le-hem hast-en, With joy - ful ac - cord.... Oh, come ye, come  
 hith - er, Oh, come ye, come hith-er, Oh, come ye, come hith-er To wor - ship the Lord!

2 True Son of the Father,

He comes from the skies ;  
 The womb of the virgin  
 He doth not despise,  
 To Bethlehem hasten,  
 With joyful accord,  
 Oh, come ye, come hither,  
 To worship the Lord !

3 Hark ! hark to the angels

All singing in heaven,  
 "To God in the highest  
 All glory be given!"  
 To Bethlehem hasten,  
 With joyful accord,  
 Oh, come ye, come hither,  
 To worship the Lord !

4 To Thee, then, O Jesus,

This day of Thy birth,  
 Be glory and honour  
 Through heaven and earth,  
 True Godhead Incarnate !  
 Omnipotent Word !  
 Oh, come ! let us hasten  
 To worship the Lord !

5 Come, let us adore him,

Come, bow at his feet,  
 O give him the glory,  
 The praise that is meet ;  
 Let joyful hosannas  
 Unceasing arise,  
 And join the full chorus  
 That gladdens the skies.

\* This tune will also suit the Hymn, "How firm a foundation, ye saints of the Lord."

## 248.

A GERMAN CHORAL.

How firm a foun-da - tion, ye saints of the Lord. Is laid for your faith in his ex - cellent word ;

What more can he say than to you he hath said, You who un - to Je - sus for re-fuge have fled.

## ERFURT. IV. 5, or 12s.

## 249.

G. CHR. STOLZE, Cantor and  
Music-Director in Erfurt.

When thro' the torn sail the wild tempest is streaming, When o'er the dark wave the red lightning is gleaming.

Nor hope lends a ray the poor sea-man to cher-ish, We fly to our Ma-ker: "Save, Lord, or we per-ish."

## 250.

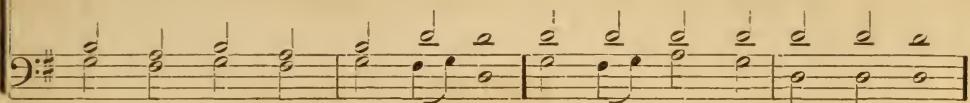
Dr. NARES.



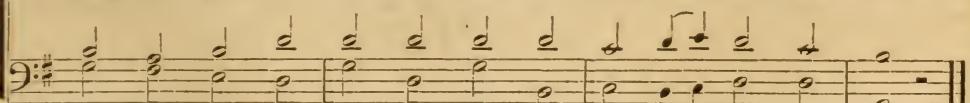
1 { Rise, my soul, and stretch thy wings, Thy bet - ter por - tion trace; }  
 { Rise from trans - i - to - ry things, Towards heav'n, thy des - tined place: }



Sun, and moon, and stars de - cay, Time shall soon this earth re - move;



Rise, my soul, and haste a - way, To seats pre - pared a - bove.



2 Cease, my soul, O cease to mourn,  
 Press onward to the prize;  
 Soon the Saviour will return.  
 To take thee to the skies:  
 There is everlasting peace,  
 Rest, enduring rest in heaven;  
 There will sorrow ever cease,  
 And crowns of joy be given.

GLORIA PATRI.  
 To the FATHER, to the SON,  
 And SPIRIT ever bless'd,  
 Everlasting Three in One,  
 All worship be address'd:  
 Praise from all above, below,  
 As throughout the ages past,  
 Now is given, and shall be so  
 While endless ages last.

## 251.

HOPE. 7s &amp; 6s. (Peculiar.)

W. H. WALTER, 1848.

Musical score for HOPE, 7s & 6s. (Peculiar.) by W. H. Walter, 1848. The score consists of four systems of music, each with two staves: Treble (G-clef) and Bass (F-clef). The key signature is one flat (B-flat), and the time signature varies between common time and 6/8. The vocal parts are in 7-syllable and 6-syllable measures. The lyrics are:

Since I've known a Sa - viour's Name, And sin's strong fet - ters broke,

Care - ful with - out care I am, Nor feel my ea - sy yoke:

Joy - ful now my faith to show, I find his ser - vice my re - ward,

All the work I do be - low Is light, for such a Lord.

## 252.

From BEETHOVEN'S 9th Symphony.  
Arranged by EDWARD HODGES, Mus. Doc.

1. Rise, my soul, and stretch thy wings, Thy bet - ter por - tion trace;  
2. Cease, my soul, O cease to mourn, Press on - ward to the prize;

(*Gloria Patri.*) To the FA - THER, to the SON, And SPI - RIT ev - er bless'd,

Rise, from tran - si - to - ry things, Towards heaven, thy de - stined place:  
Soon thy Sa - viour will re - turn, To take thee to the skies:

Ev - er - last - ing Three in One, All wor - ship be ad - dress'd:

Sun, and moon, and stars de - cay, Time shall soon this earth re - move;  
There is ev - er - last - ing peace, Rest, en - dur - ing rest in heaven;

Praise from all a - bove, be - low, As throughout the ag - es past,

Rise, my soul, and haste a - way To seats pre - pared a - bove.  
There will sor - row ev - er cease, And crowns of joy be given.

Now is given, and shall be so, While end - less a - ges last.

## 253.

A HEBREW MELODY.

The God of A - braham praise, Who reigns en - throned a - bove;

An - cient of ev - er - last - ing days And God of love;

Je - ho - vah, Great I AM; By earth and heaven con - fess'd;

I bow, and bless the sa - cred Name For ev - er bless'd.

## 254.

W. H. WALTER. 1848.

The whole tri - umph - ant host Give thanks to God on high ;

"Hail, FA - THER, SON, and HO - LY GHOST," They ev - er ery :

Hail Abraham's God and mine, I join the heav'n - ly lays;

All might and ma - jes - ty are thine, And end - less praise.

## 255.

CHORUS. (*Melody in unisons and Sves*)

W. H. WALTER, 1859.



Shout the glad tidings, ex - ult - ing-ly sing ; Je - ru - sa-lem triumphs, Mes-si - ah is King !

VERSE. (*In parts.*)

1. Si-on, the mar-vellous sto-ry be telling, The Son of the Highest, how lowly his birth !



Repeat the Chorus.



The brightest archangel in glo-ry ex - celling, He stoops to redeem thee, he reigns upon earth.



2

Tell how he cometh ; from nation to nation,  
The heart-cheering news let the earth echo round ;  
How free to the faithful he offers salvation,  
How his people with joy everlasting are crown'd.  
Cho.—Shout the glad tidings, exultingly sing ;  
Jerusalem triumphs, Messiah is King !

3

Mortals, your homage be gratefully bringing,  
And sweet let the gladsome hosanna arise,  
Ye angels, the full hallelujah be singing,  
One chorus resound thro' the earth and the skies.  
Cho.—Shout the glad tidings, exultingly sing ;  
Jerusalem triumphs, Messiah is King !

## 256.

DR. WORGAN.

Christ the Lord is ris'n to - day, Hal - - - - le - lu - jah;

Sons of men and an - gels say, Hal - - - - le - lu - jah;

Raise your joys and tri - umphs high, Hal - - - - - le - lu - jah;

Sing ye heav'ns, and earth re - ply, Hal - - - - - le - lu - jah.

## 257.

W. H. WALTER. 1860.



1. Vi - tal spark of heavenly flame, Quit, O quit this mor - tal frame; Trembling, hoping



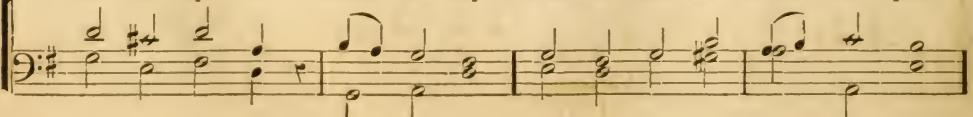
ling'ring, fly - ing, O the pain, the bliss of dy-ing! Cease, fond na-ture, cease thy strife,



And let me lan-guish in - to life. 2. Hark, they whis-per, an - gels say,



Sis - ter spir - it, come a - way! What is this ab - sorbs me quite;

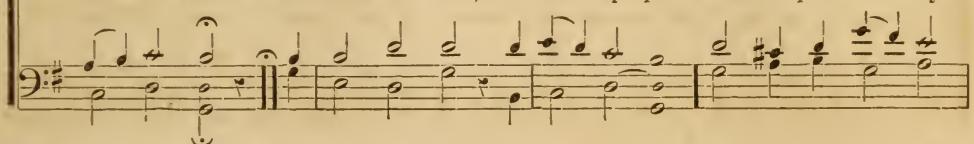




Steals my sen-ses, shuts my sight, Drowns my spirit, draws my breath? Tell me, my soul, can



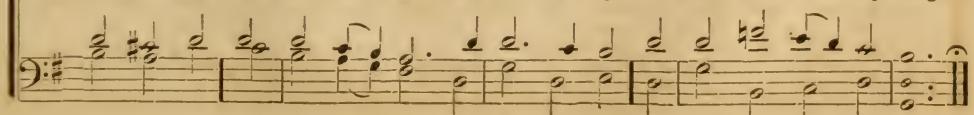
this be death? 3. The world re - cedes, it dis - ap - pears: Heav'n o-pens on my



eyes; My ears with sounds se - raph - ie ring: Lend, lend your wings, I



mount, I fly: O grave, where is thy vie - to - ry? O death, where is thy sting?



(Hypo-Phrygian Mode.)

## 258.

Rev. J. H. HOPKINS, Jr.

1. When gath-er-ing clouds a - round I view, And days are dark, and friends are few,  
On Him I lean, who, not in vain, Ex - pe - rienced ev' - ry hu - man pain;  
He feels my griefs, He sees my fears, And counts and trea-sures up my tears.

2 If aught should tempt my soul to stray  
From heavenly wisdom's narrow way,  
To fly the good I would pursue,  
Or do the ill I would not do;  
Still He, who felt temptation's power,  
Shall guard me in that dangerous hour.

3 When vexing thoughts within me rise,  
And, sore dismay'd, my spirit dies;  
Then He, who once vouchsafed to bear  
The sickening anguish of despair,  
Shall sweetly soothe, shall gently dry  
The throbbing heart, the streaming eye.

4 When sorrowing o'er some stone I bend,  
Which covers all that was a friend,  
And from his voice, his hand, his smile  
Divides me for a little while;  
Thou, Saviour, seest the tears I shed,  
For thou didst weep o'er Lazarus dead.

5 And, oh, when I have safely past  
Through every conflict but the last,  
Still, still unchanging, watch beside  
My bed of death, for thou hast died:  
Then point to realms of endless day,  
And wipe the latest tear away.

## 259.

A. WILLIAMS.

How pleased and blest was I, To hear the peo-ple cry, "Come, let us seek our God to - day!"

Yes, with a cheer-ful zeal, We haste to Zi-on's hill, And there our vows and hon-or-s pay.

## 260.

From the "ANCIENT LYRE."

The Lord Jehovah reigns, And royal state maintains, His head with aw - ful glo-ries crown'd;

Arrayed in robes of light, Begirt with sov'reign might, And rays of ma - jes-ty a - round.

## 261.

From the "ANCIENT LYRE."

Up - held by thy commands, The world secure-ly stands, And skies and stars obey thy word ;

Thy throne was fix'd on high, Before the star-ry sky, E - ter - nal is..... thy king-dom, Lord.

E - ter-nal is thy king-dom, Lord.

ST. THERESA. S. L. M. (6, 6, 8 ; 6, 6, 8.)

## 262.

W. H. WALTER, 1860.

Friend af - ter friend de - parts ; Who hath not lost a friend ?

There is no u - nion here of hearts, That finds not here an end ;

Were this frail world our on - ly rest, Liv - ing or dy - ing, none were blest.

## WILSON. C. L. M. (8. 6, 8, 6; 8, 8.)

263.

JOACHIM VON BURK. 1580.

Heav'n is the land where trou-bles cease, Where toils and tears are o'er,

The bliss - ful clime of rest and peace, Where cares dis - tract no more,

And not the sha - dow of dis - tress Dims its un - sul - lied bless - ed - ness.

## 264.

A NATIONAL ANTHEM.

Thou, whose Al-migh-ty word, Cha-os and darkness heard, And took their flight! Hear us, we  
humbly pray; And where the gospel day Sheds not its glo - rious ray, Let there be light!

## 265.

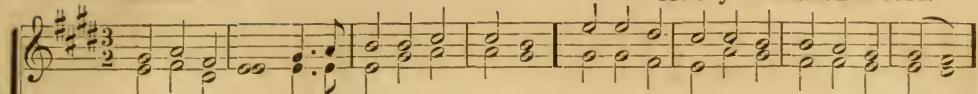
ITALIAN HYMN. 6s &amp; 4s.

F. GIARDINI.

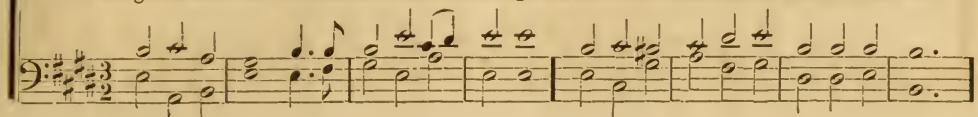
Come, thou Almigh-ty King, Help us Thy name to sing, Help us to praise! Fa-ther all  
glo - ri-ous, O'er all vic - to - ri-ous, Come, and reign o - ver us, An-cient of days.

**266.**

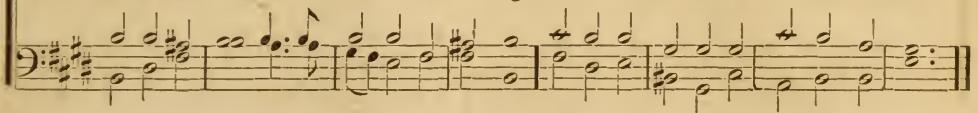
Melody from SAM'L WEBBE.



Brightest and best of the sons of the morning ! Dawn on our darkness and lend us thine aid !



Star of the East, the ho - ri - zon a - dorning, Guide where our infant Re-deemer is laid.



"THERE IS AN HOUR OF HALLOWED PEACE."

**267.**

THEO. H. SMITH.



There is an hour of hal - lowed peace, For those with cares op-press'd,



When sighs and sorrowing tears shall cease, And all be hush'd to rest.



## 268.

From a GERMAN CHORAL.

The musical score consists of three staves of music. The top staff uses a treble clef and a common time signature (indicated by '2'). The middle staff uses a bass clef and a common time signature (indicated by '3'). The bottom staff uses a bass clef and a common time signature (indicated by '2'). The music features various note values including eighth and sixteenth notes, with rests and dynamic markings like 'p' (piano). The lyrics are integrated into the musical lines, with each line of text corresponding to a specific musical phrase.

Thou art gone to the grave ! but we will not de - plore thee, Tho' sor - row and  
 dark - ness en - com - pass the tomb ! The Sa - viour has pass'd through its  
 por - tals be - fore thee, And the lamp of His love is thy guide thro' the gloom.

2 Thou art gone to the grave ! we no  
longer behold thee,  
Nor tread the rough paths of the  
world by thy side ;  
But the wide arms of mercy are  
spread to enfold thee,  
And sinners may die, for the  
sinless hath died.

3 Thou art gone to the grave ! and its  
mansion forsaking,  
What though thy weak spirit in  
fear lingered long ;  
The sunshine of Paradise beamed  
on thy waking,  
And the sound which thou heards't  
was the Seraphim's song.

4 Thou art gone to the grave ! but we will not deplore thee,  
For God was thy Ransom, thy Guardian, and Guide :  
He gave thee, He took thee, and He will restore thee ;  
And death hath no sting, for the Saviour hath died.

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"	D	80	Novello	B $\flat$	40	Turner	A	78
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Barrow	G	49	Jones	C	44	"	B $\flat$	33
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